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EDITOR'S LETTERS

SIR:

Your article by Miss Frost on Tchelitchev is so fine, and *The Jewell of the Times* is a wonderful idea. I look forward to that series, it should be a very valuable reference.

ALICE BRADLEY DAVEY
Art Critic, *Chicago Sun*

Chicago

SIR:

The letter by Josephine Thomas in your March 15 issue intrigued me. It so happens that I admire the Surrealist painters but find few in sympathy with my taste. I read many, many denunciations and sneers at this form of art (although less than formerly) and very, very few outright defenders in print. Therefore I feel compelled to answer the attack of Josephine Thomas.

The typical reviewer by now no longer denounces Surrealism quite openly. But they do ignore, slur over, or patronizingly sneer at it. I am very glad to except the objective reviews of ART NEWS from this class.

Josephine Thomas states that she prefers the early Greek drawings reproduced to the "psychopathic sordidness" of the European Fantasts, Purists, and Surrealists shown on the opposite page. Truly the early Greek drawings are admirable and expressed the simplicity of life 2500 years ago. However, times have changed. No painting of "psychological sordidness" can quite equal the nightmare of a Hitler-dominated world. No matter how "abnormal" a painting may seem, it can never quite equal in horror the Japanese military "civilizing" of first the Chinese, then the Dutch, British, and Americans. This state of affairs has penetrated the subconscious of sensitive European and American artists and resulted in a breakdown of old values and forms. Their work may be displeasing but they are by honest and feeling men—more power to them. Let life become more normal and I am sure art will become more wholesome.

Yours, etc.

New York PETER A. JINNO

SIR:

Miss Josephine Thomas' attack upon the "Fruits of Exile" show covered in your March 15 issue provokes me to reply.

I have no wish to thresh out here the validity of Surrealism in our modern civilization. I shall limit myself to her question: "Has any great art of the past dealt with the abnormal?" The most superficial skimming of history will answer this one. Start back with Egyptian and Assyrian monsters, half beast, half human. Glance at the Roman statues

of hermaphrodites in the Borghese Gallery and the Uffizi, at the Naples Museum's *gabinetto pornografico*, at the frankly exhibitionistic paintings and sculptures of Pompeii. I will not disgust Miss Thomas with descriptions of mediaeval tortures administered to martyrs in great works of art which any modern psychoanalyst would pronounce straight sadism. Besides employing monstrosities in all forms of decoration, the Renaissance introduced a series of Leda which, from Leonardo's and Michelangelo's lost masterpieces to the Sodoma in the National Gallery, could hardly be misunderstood, even by the most high-minded.

It is not only the Latins who are so "sordid." This sort of thing went on in the North too. Did Miss Thomas ever see Bosch and Breugel or some of Dürer's terrifying allegories? Does she remember Rembrandt's *Anatomy Lesson*, his bloody beef carcass, his hideously accurate account of the trepanning of a skull in the Rijksmuseum?

Look at the nineteenth century. No yellow newspaper ever published a worse horror picture than the Jacques-Louis David *Death of Marat*. Nor is there anything very "wholesome" about Baron Gros' view of pest-ridden soldiers dying in Jaffa. When Géricault painted his *Raft of the Medusa*, with its overtones of cannibalism, like the two previously mentioned works, it was hailed as a heroic picture.

No, the Surrealists haven't a corner on the abnormal or on unpleasant subjects. These are as old as civilization, as old as horror and fear, fantasy and strangeness whose story they are retelling today.

Yours, etc.

RICHARD GRAHAM

Sharon, Conn.

SIR:

May I compliment you on the wonderful colored print of A. E. Gallatin's *Composition* in the current ART NEWS? It is marvelous and makes me glad that I renewed my subscription. I am anxiously awaiting prints of more abstractions.

DOROTHY A. NEWHOFF
History Department,
Washington University

St. Louis

SIR:

Does a review of a photography show belong on the art page? The answer is easily NO, after visiting most photography exhibitions. But what if a photography show has the graphic implicitness of a print show in the older media? Isn't this just the kind that the readers of an art page would be interested in?

Yours, etc.

New York

THE ELEVEN

ART NEWS

FOUNDED 1902

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Icon: Our Lady's Protection, Novgorod School, fifteenth century, in full and in enlarged detail (actual size of entire panel $12\frac{1}{4} \times 10\frac{1}{4}$ inches). Lent by Mr. Jacques Zolotnitzky to the exhibition of "The Golden Age of the Russian Icon" at the Baltimore Museum of Art (see article on page 9)

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ART NEWS of AMERICA

Museums Benefit by Whitney Sale

WHILE the breaking up of the Harry Payne Whitney residence at Fifth Avenue and 68th Street provoked sighs from those who deplore the changing face of the city and the passing of the private house, a number of leading museums throughout the country have unexpectedly benefited by the sale of its contents. A large and handsome Lorenzo Costa panel, the *Madonna and Child with Saints Thomas and Nicodemus* was purchased during the second day's ses-

In other ways the influence of Gertrude Vanderbilt Whitney continues to make itself felt after her death. Following the filing of her will it was disclosed that the Whitney Museum, of which she was founder and support, will further benefit by \$2,500,000 while to its indefatigable director Juliana Force Mrs. Whitney bequeathed \$50,000.

Bureau of Museum Expertizing

WITH an estimated several false Ryders and Blakelocks to every genuine one, and with many doubt-



WHITNEY SALE: PARKE-BERNET GALLERIES

LORENZO COSTA: "Madonna and Child with Saints Thomas and Nicodemus."

sion at the Parke-Bernet Galleries by an agent for an anonymous donor who has announced his intention of presenting it to the Metropolitan. \$15,000 was paid for this painting. Other prices at the Whitney Sale include \$40,000 for a set of four Royal Beauvais tapestries after cartoons by Deshayes, which will be given to the Philadelphia Museum and \$20,000 for a tapestry of similar manufacture after Boucher, destined by an unknown benefactor for the Chicago Art Institute. Worcester will get six of a Brussels Renaissance series which brought \$42,000, Cleveland a Louis XV bronze doré-mounted commode by Caffieri and two further tapestries, the gift totalling \$14,700.

ful works by other Americans in circulation, there was a sore need for fuller available information about the oeuvre of Americans. To meet it, the American Art Research Council has been formed. Directed by Lloyd Goodrich and Hermon More of the Whitney Museum, there will be an advisory Committee of directors and curators of about fifteen leading museums and the help of outside experts will be enlisted. Full data, supplementing existing records of such institutions as the Frick Art Reference Library, will be collected on the work of dead and living American painters, with stress on photographs, X-ray, and laboratory research. With its (Continued on bottom of page 7)

VERNISSAGE

UNIQUE among the activities of the season just drawing to a close, the series of five lectures on "Symbolism in Modern Art" by Dr. Edgar Wind, during April at the Museum of Modern Art, produced a degree of stimulation that would be remarkable at any time, let alone at a moment when a concentrated audience for art has never been harder to get. While it would be unfair to the lecturer to report here on the themes he advanced, because they not only represent first essays but also are promised for publication in the future, his peculiarly humanistic approach to what may be termed the content of art deserves special attention.

If any one contribution to contemporary aesthetics is wanted today, it is an intelligent restoration of balance to subject-matter in painting. The layman has been fed so long on a monotonous diet of apples when not on undiluted geometry that his sense for the meaning of what he sees has begun to atrophy. To the restoration of faith in the spectator's own vision, therefore, Dr. Wind has been making a real contribution, whose imputations stretch far beyond the rather narrow

field of modern art which his first series covered. I hopefully assume that this eminent scholar, whose magnificent expositions of the Renaissance ways of thinking and seeing have already become classics, took his first series as more or less a laboratory, and that he will branch out from Surrealism into all forms of modern pictorial expression.

Even thus far, however, he has opened the eyes of his audience to an extraordinary degree of perception for the relationship between art and other advanced forms of contemporary life. Which simply proves that toward the understanding of art by the intelligent man we badly need the approach of an intelligent man who is neither art critic nor art historian nor artist. The rescue from the long, tortuous dead-end down which art has estranged itself from the ken of the otherwise literate man, can only come through the guidance of the brave outsider who is willing to play the role of Stanley.

A few felicitations legitimately belong to the Museum for its sponsorship of Dr. Wind's series. On those Wednesday evenings, the lecture hall really became a living forum, its atmosphere charged with ideas—those of Dr. Wind and those of his querying audience. Such is the true function of a Modern Museum.

A. M. F.

(Continued from page 6)

offices at the Whitney Museum, the Council's laboratory work will be done at the Brooklyn Museum. Opinions as to the authenticity of any object they own or are considering for acquisition will be given to any museum but not to private individuals.

Theatre Arts Show at the Fogg

ARTS of the Theatre Since 1900" is the title of a small but high-keyed exhibition at the Fogg Museum of Art arranged in connection with Professor Jean Joseph Seznec's Harvard course on the contemporary French theatre. Among loans to the show are Tcheliachew's design for the "Queen of the Night" scene in Mozart's *Magic Flute*, lent by and drawn especially for ART NEWS (see March 15-31 issue). Loans from the Wadsworth Atheneum, the Museum of Modern Art, and the Boston Museum include drawings by Charles Ricketts for *Macbeth*, a series of Bakst costumes, and many other items of both aesthetic and histrionic interest. The Fogg plans larger eighteenth and nineteenth century theatre arts exhibitions as well as one of the work of American stage and costume designers for the future.

Rediscovery of a Duplessis

CINDERELLA story of the month is the hanging of a fine eighteenth century French portrait—probably Mme. de Staël by Joseph Duplessis—in San Francisco's M. H. de Young Memorial Mu-

seum. For years this canvas had been gathering dust in the attic of the old de Young house where Walter Heil, the Museum's Director, discovered it. After cleaning, it was found to be in perfect condition, but there were problems of attribution, a label on the frame reading "Mme. de Staël," and a conflicting inscription on the stretcher noting that it was a "Portrait of Mlle. Dumesnil, actress of the Theatre Français, by Mme. Lebrun." On stylistic grounds the Lebrun authorship was problematic, and as the headdress dates the picture in the 1780s, the actress would have been a much older woman at the time than the one represented. On the other hand, the features accord with literary descriptions of Mme. de Staël. The style of the painting is very similar to works of Duplessis who painted other members of the Necker family.

American Academy Prizes

IN LIEU of the fellowships normally awarded for travel and study abroad, the American Academy in Rome has this year offered cash prizes and medals to winners of regional competitions in painting and sculpture. The Academy's usual restriction to unmarried male U. S. citizens under 31 years of age was maintained. Winners in the New York district comprising New England and the Middle and South Atlantic States were painters James P. Barbarite, Albert Gould, Norman P. Joondeph, Edward Sallenbach, Isidore Toberoff, and sculptors Elmore Cave, Robert H. Cook, Jr., Angelo Frudakis, Peter J. Lupori, John S. Marchese. Each will receive \$25 and a medal, and

the designs will be entered into a final competition of winners from the four districts of the country. This will be judged in New York on May 22.

A Demuth Show in Washington

FEW Americans have been able to wield a more succinct pen than the late Charles Demuth whose watercolors and oils are exhibited in a loan show at the Phillips Memorial Gallery. All of his periods are covered, and in the embracing review we can see his exceptional gifts as an illustrator in such papers as the *Turn of the Screw* capturing in the faces of the children all the weird horror of the Henry James story. How beautifully and delicately he could compose is revealed in the almost abstract late canvas *My Egypt*. Other important works are the oil *Aucasin and Nicollette* and the spirited watercolors where flowers alone loom large in all their brittle splendor.

Philadelphia Gets Americans

DRAMATIC and tragic, Franklin Watkins' *Suicide in Costume*, which brought the artist's name before a wide public when it was awarded first prize at the 1931 Carnegie International at Pittsburgh, has been presented to the Philadelphia Museum of Art in Watkins' home city, by anonymous donors. Other works on this museum's fast growing list of American acquisitions include gifts by

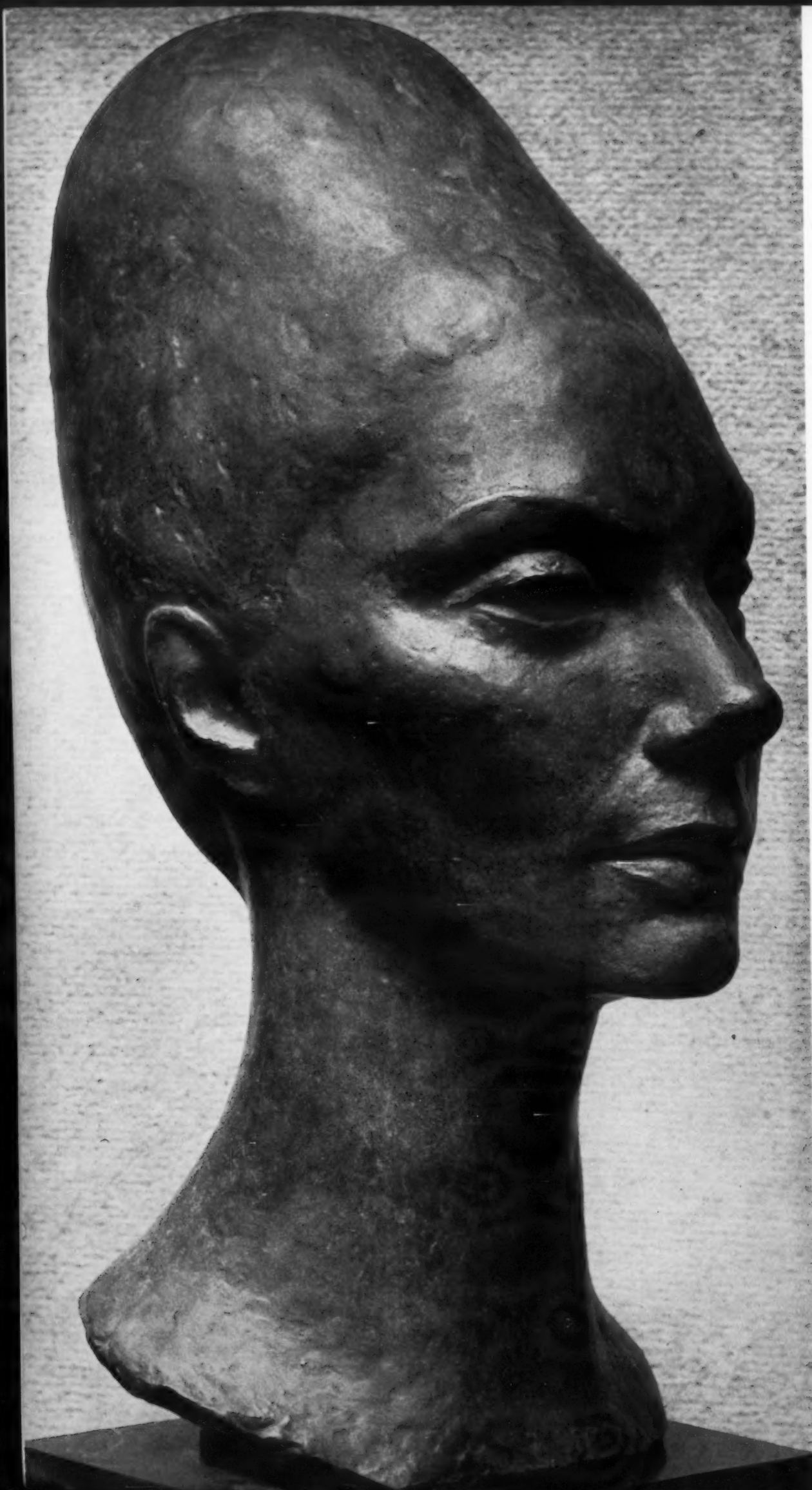
Mr. and Mrs. R. Sturgis Ingersoll, Bernard Davis, and George Howe. Among the artists are the sculptor Archipenko, and painters Arthur Carles, Preston Dickinson, Eilshemius, Walt Kuhn, Georgia O'Keeffe, and John Sloan.

The Last Word: News in Brief

● Until June 1 an Art Sale for the Armed Services will be conducted in the members' clubrooms of the Museum of Modern Art. The more than 500 paintings and prints donated for the purpose by members and friends of the Museum include work by more than fifty celebrated artists, among them Bellows, Daumier, Despain, Ernst, Kane, Lehmbruck, Matisse, Picasso, Toulouse-Lautrec, and Zorach. The sale will conclude with a benefit garden party on June 1. Admission: \$2.

● Winner of this year's \$1,500 Pulitzer Prize in art was young Santé Graziani, student in mural painting at the Yale Art School. The prize, awarded each year to a promising American artist under thirty years of age, is bestowed after a judgment of entries sent to the National Academy of Design.

● Florida institutions have recently acquired two works by sculptor Wheeler Williams. Most dramatic is the large *Fountain of Youth*, a semi-draped female placed in the courtyard of the Norton Gallery at West Palm Beach. Palm Beach's Society of the Four Arts has bought the artist's celebrated pair of abstracted and sinuous *Black Panthers* to flank its entrance.



GUIYOU KNOOP'S 1942 NEFERTITI

Among the thirteen portrait heads currently exhibited by Guitou Knoop, this bronze of Valentina is perhaps the most interesting for the sculptor's completely modern adaptation of the forms of the famous XVIII Dynasty head of the Egyptian Queen. Within the device of posture and headdress, Miss Knoop has applied her own characteristic analysis of the subject along with a subtle yet convincing likeness. As it also appears in other heads such as those of Serge Koussevitzky, Howard Hansen, Mrs. Goodman and "Barbara," this is modeling which seeks after the inner quality attained by Despiau, yet without his excessive, Orientalized penetration and hence monotony. The surfaces here are more serene and Classical, the approach, if less subtle, is more tri-dimensional than it is pictorial.

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A XVI century Novgorod or Pskov school "Annunciation" (right) typifying in its almost dramatic animation the art of the Paleologue renaissance. Such a piece was painted to surmount the Royal Door of the iconostasis.



BALTIMORE MUSEUM OF ART

THE SUZDAL district, cradle of icon painting, is still productive today of a school of miniaturists whose decorative cigarette box covers, though Soviet in subject matter, echo the identical manner of their ancestors (below).

RUSSIAN ICONS: TIMELY AESTHETIC

BY ALEXANDER KOIRANSKY

WITH the Russians so prominent in the apocalyptic events of our day, the idea of giving a survey of Russian art at its very sources is a timely one. Director Leslie Cheek of the Baltimore Museum of Art and his staff have succeeded in bringing together an important icon show and in giving it an impressive presentation. It was their great good luck to find in this country such an array of first rate works as those in the well known

Jacques Zolotnitzky Collection and the icons collected by the late Czar now in the possession of the Hammer Galleries.

The exhibition in Baltimore is the first more or less comprehensive one opened to the general public since the great traveling show organized by Dr. Igor Grabar of the Central Restoration Workshops in Moscow, which in 1929 and 1930 was held in succession in Europe and this country and brought





LENT BY MR. JACQUES ZOLOTNITZKY

ONE OF THE earliest items in the exhibition, the fourteenth century "Nativity" of the Novgorod School still shows markedly Hellenistic traits.

to the western world the first revelation of an unknown art.

This implies no reproach to the Western art lovers, as in Russia itself the recognition of icons as works of art is of very recent date. The writer remembers quite well the excitement that flared up among the Russian cognoscenti of some thirty years ago when their interest was suddenly drawn to a field which until then had attracted only the devotion of religious worshipers and the dispassionate inquiries of archaeologists.

Various circumstances were responsible for the veil which for centuries had kept hidden from admiration and study the creations of an ancient and traditional art. One of the main causes was the early custom of protecting the sacred relic under a cover of silver or gold repoussé work intended to conceal all of the painting but the face and hands. A layer of boiled linseed oil which eagerly absorbed the smoke of the candles and incense pretty soon would obliterate even those details left open by the metal cover. The journeymen in the monastic workshops of the fifteenth and sixteenth century had made a tradition of that somber opacity. And towards the end of the seventeenth century the influences of western art brought about a complete change in the creative outlook of Russian icon painting. The almost abstract handling of spatial relations and the use of unmixed sonorous pigments gave way to attempts at tri-dimensional perspective and to chiaroscuro obtained through mixed tints. Even before the revolution of Peter the Great had opened Russia to the civilization of the West, the art of the icon had come to an end, and only a run-of-the-mill production went on supplying the market. All that remained of the old was the stenciled and traced iconography and the technique of egg-yolk tempera upon a plaster ground either spread directly on the panel or on a canvas glued to the board.

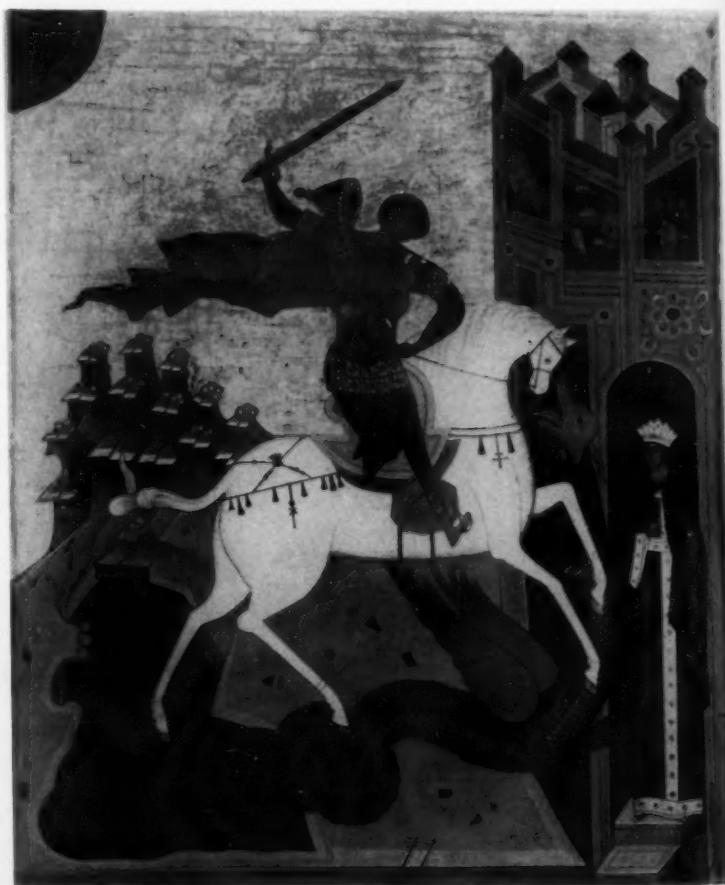
Fortunately, about the same time, a schism split the Russian

Church and those who did not accept the innovations and became known as "the old believers" saved the ancient icons from complete annihilation. From there on, the fate of the ancient art follows the destiny of "the old believers." Persecuted in the seventeenth and eighteenth centuries, they colonized the north and the northeast of the Empire and for the privacy of their hidden prayer-rooms they early began collecting ancient icons.

The nineteenth century brought a more tolerant attitude and "the old believers," many of them of the wealthy merchant class, were permitted to build chapels in their cemeteries. Finally in 1905 their right to build churches and to worship in public had been restored. That brought about an immediate, vigorous up-swing in the collecting, restoring and classifying of icons. Russia soon became aware of their unique beauty.

In 1913 the first exhibition of icons was held in Moscow and in 1914 two reviews dedicated to icon paintings began to appear in Moscow and St. Petersburg. Both had soon to be discontinued because of the World War. But the current of interest started in those early days was powerful enough to carry the work of collecting and restoring even through the darkest days of religious persecution which followed upon the revolution of 1917. The lovers of Russian art owe a debt of gratitude to such stalwart defenders of icons as Dr. Igor Grabar, Professor Anissimov, Professor Chekotov and others who under most unfavorable conditions had undertaken and carried out the inventoring, cleaning and restoring of priceless pieces abandoned in closed churches and monasteries. The valiant workers even succeeded in convincing the Soviet Government of the necessity of a Central National Restoration Workshop.

The oldest icons brought to light by the labors of this Workshop belong to the Pre-Mongolian period, and can be ascribed to Byzantine Masters or their studios. There are works of im-



BALTIMORE MUSEUM OF ART

PATRON OF RUSSIA: "Saint George" by a fifteenth century Moscow School artist has jewel-like beauty of color and a striking use of silhouette.



HANN COLLECTION

EASTERN counterpart of Giovanni di Paolo, modern as Chirico, "The Fiery Ascent of the Prophet Elijah," Novgorod School, late XV century.

mense artistic and historic value among them. Such masterpieces as *Our Lady of Vladimir*, brought to Russia from Constantinople in the eleventh century, the *Annunciation* and *Christ with the Golden Hair* of the Uspensky Cathedral in Moscow, or *Saint Demetrios of Thessalonica*, dating from the twelfth century, among others, show what great models the Russian icon painters were given to follow in their formative years.

The Mongolian invasion in the first half of the thirteenth century had driven the artists from the invaded Vladimir and Suzdal regions to Novgorod, protected by swampy and wooded land which stopped the invaders. The rich northern Republic of Novgorod, a member of the Hanseatic League, became for the following two centuries the center of national Russian icon painting. Although still following closely the models of Byzantium, the Novgorodian School towards the end of the thirteenth century begins to show the elements of a national style and reflections of Russian reality.

All through the fourteenth century, masters from Greece are still welcome. The annals extoll the name of Theophanes the Greek, who came here in the last quarter of the fourteenth century and later moved on to Moscow, where his disciple Andrew Rublov was to achieve immortal fame. The delicate color harmonies, fluent lines, and calmly balanced composition of Rublov carry forward in a more subtle manner the elements of Novgorodian style and dominate the works of the Moscow School in the fifteenth century. The next great name introducing the sixteenth century is that of Dionysius whose frescoes at the Ferapontov Monastery have survived and who is claimed by both the Novgorod and the Moscow schools.

Politically the sixteenth century brings to Moscow the domination of the Russian Empire and, together with a Paleologue princess brought up in Rome and the Double Headed Eagle, the pomp and sumptuousness of the late Byzantine court. New didactic and mystic themes make their appearance in the subject matter of the icons as well as a greater virtuosity in detail and ornamentation. A school founded and supported by the immensely rich family of northeastern merchant magnates, the Stroganovs, is especially famous for the miniature-like fineness of the drawing and the refinement of golden calligraphy.

The Baltimore Museum has turned over three of its galleries to the exhibition. In the first the visitor is greeted by a large late Moscow *Last Judgment* and introduced to the technique of icon painting demonstrated in a series of facsimile reproductions of the consecutive states, from panel to a finished icon before the last coat of varnish. A large map of Russia helps to locate the various schools and interesting X-ray pictures explain the probing of old panels for layers of overpainting.

In the next hall an ambitious attempt is made to give an idea of the iconostasis, that typical development in the decorative scheme of the Russian church. An outgrowth of the *Templon* of the Byzantine churches and formerly only a barrier between congregation and altar, it has grown in Russian churches to the height of a five-tier wall of icons through which lead the entrances to the credence, at left, the sacristy, at right, and to the altar in the center, the latter known as the Royal Door, admitting only the bishop, the priest and the Czar.

In the same hall some of the finest icons are exhibited, among them a beautiful late fifteenth century Novgorodian *Our Lady's Protection* from the collection Zolotnitzky which is reproduced in color upon the cover of this issue. (Continued on page 28)



FASHION PLATE of the XVII century, the "Princes David and Constantine in an Attitude of Prayer" stresses magnificent costume details.



Antoinette Schulte: International American

BY DORIS BRIAN

A SCANT two hours before the German army arrived in 1940, the American Antoinette Schulte left the French capital, U. S. bound, taking with her the canvases over-optimistically intended for a Paris exhibition that June. Many of these, together with more recent work, are now on exhibition at Bignou.

No artistic Enoch Arden, though she worked for years abroad and felt firmly a part of the Paris of Despiau, whose head of her is one of his most celebrated portraits, and Segonzac, of whom she has made many gracious sketches, this painter had been wise enough to retain her American identity. She kept to the French in France and to the Spanish in Spain. But never having any intention of pulling up her American roots, she regularly visited and exhibited in this country. In this she is fortunate among newly returned natives whose very serious dislocation by the War has been overlooked amid the fine newspaper copy European-born exiles have furnished.

Many emigré artists, finding in the United States the brave new world, have forthwith, and often spectacularly, embarked upon a brand new period. It is a less simple matter for Americans, long self-exiled in Europe to romanticize in paint about their own country.

Dramatic romanticism, in any event, would have been incompatible with the honest, well balanced manner of lyrical realist Toni Schulte. One sees this at a glance in the show of her sparkling, high toned still-lives, rounded, graceful figures, and placid landscapes. She has a vast admiration for some extreme expressions in the work of others and for the decorative fantasies of such artists as the late Charles Dufresne, a great friend of hers. But there is no nonsense of any kind about her own pictures. Sound in drawing, subtle in the color applied with great care directly to the canvas, bathed in that clear but unfriable light which is peculiar to Paris, they present objective, non-literary subject matter noted with thoroughness and taste. It is perhaps in the



BIGNOU GALLERY

LESS PORTRAIT than projection of the artist's personality is "The Yellow Hat," 1939.



BIGNOU GALLERY

A COMPETENT draftsman, Antoinette Schulte has been a friend of Segonzac, of whom she shows a watercolor herewith, and of Despiau, who did the bronze portrait of her (top of page).

interest of independence and objectivity that, though she has an exceptional flair for figure painting—as witnessed by the warming and impressive *First Communion* portrait of a little French girl or the *Pierre* bought last year by the Metropolitan Museum—and has, in addition, many psychologically valid portraits to her credit, she has never to any degree been a portraitist as such. As a matter of fact, she will often work from more than one model for the same composition. In the present show the firmly sensitive *Contemplation* and the spruce *The Yellow Hat* exemplify this. Quite consciously, there is so much more of Schulte than of the sitter in these pictures that the model is used more for a check-up than anything else.

Sympathetic and earnest, her deep personal concern about the war has nonetheless led to no horror picture outbursts. A New York State landscape of last summer is sadder, more broodingly green than a treatment of the same view several years ago, but it is only the quieter emotions which find their way into her work.

(Continued on page 25)

Ars Longa at the Academy

*Not the N. A. but the
American Immortals in
Their First Exhibition*

BY JAMES W. LANE

"ALL passes, art alone untiring stays to us." This admirable sentiment, chiseled into the cornice architrave of the American Academy of Arts and Letters, is really the message of beauty down the years. Yet thrilling though it is, one cannot help wondering what great changes will be wrought in the name of art twenty years hence. Changes in painting in the last twenty years are already great. Fancy Marin and Burchfield residing close to Edward Redfield and Cecilia Beaux. Yet in the first comprehensive exhibition given by the National Institute of Arts and Letters, the parent body of the Academy, this comes to pass. Burchfield, a non-member, wins the Academy's Award of Merit medal, which must never go to a member of either the Academy or the Institute. Cecilia Beaux, who won the Gold Medal of the Academy in 1925 before her election to membership in the Academy itself in 1933, this year wins

the coveted Gold Medal of the Institute which is awarded—every ten years—to a painter on the basis of his or her life work. The three other painters to receive it have been Sargent, Blashfield, and Melchers, for the Institute though founded in 1898 has been incorporated only since 1912.

Our Institute is patterned on *L'Institut de France*, except for the difference that in the latter scientists can be members, while in ours it is just art, music, and literature that count. It has two hundred members and includes as a section the American Academy, founded in 1904. The Academy with its fifty members, vacancies among whom are filled from the Institute, represents the cream of artistic distinction. Like the Institute, the Academy chooses its roster from such artists whose sustained creative labors are proven, whose appeal is not necessarily based on popular applause or critical ac-



LENT BY MRS. CHRISTINA SEDGWICK MARQUAND
THE SARGENT era recalled by Cecilia Beaux in "Mrs. Alexander Sedgwick and Christina."

claim, and in whom the Academy honors less them than itself.

This year the Academy is electing to membership Eugene Speicher, whose *Mountaineer* of 1929, less free and colorful than his latterday work, hangs next to Cecilia Beaux's delightful *Mrs. Alexander Sedgwick and Christina*. This latter large canvas is, as it were, Sargent crossed with Whistler, for the brushwork and general elegance are Sargentesque, while the thoughtful, intellectual qualities—the character probing, the chiaroscuro, and the philosophy that grey or brown are the basis of tone—are from the dandy of Chelsea.

But the new order cometh. Signal honor is given in music to the colored conductor, Edward Margetson, who led a colored choir at the opening ceremonies. Like Donal Hord, the untrammelled young sculptor from California whose granitic and dioritic works express the substantiality of Aztec culture, like Peggy Bacon and like the brilliant young still-life painter Cathal O'Toole, not one of them a member of the Institute, Margetson is a grantee this year, receiving an award of \$1000 to carry on his work. This appreciation of young and new blood in the arts is one of the best signs that there is no arteriosclerosis in In-

(Continued on page 28)



AMERICAN ACADEMY OF ARTS AND LETTERS

IN THE BEST modern stage tradition, Robert Edmond Jones' setting for Act II of "The Old Foolishness" by Paul Vincent Carroll. The scene represents a ruined castle in Ireland.

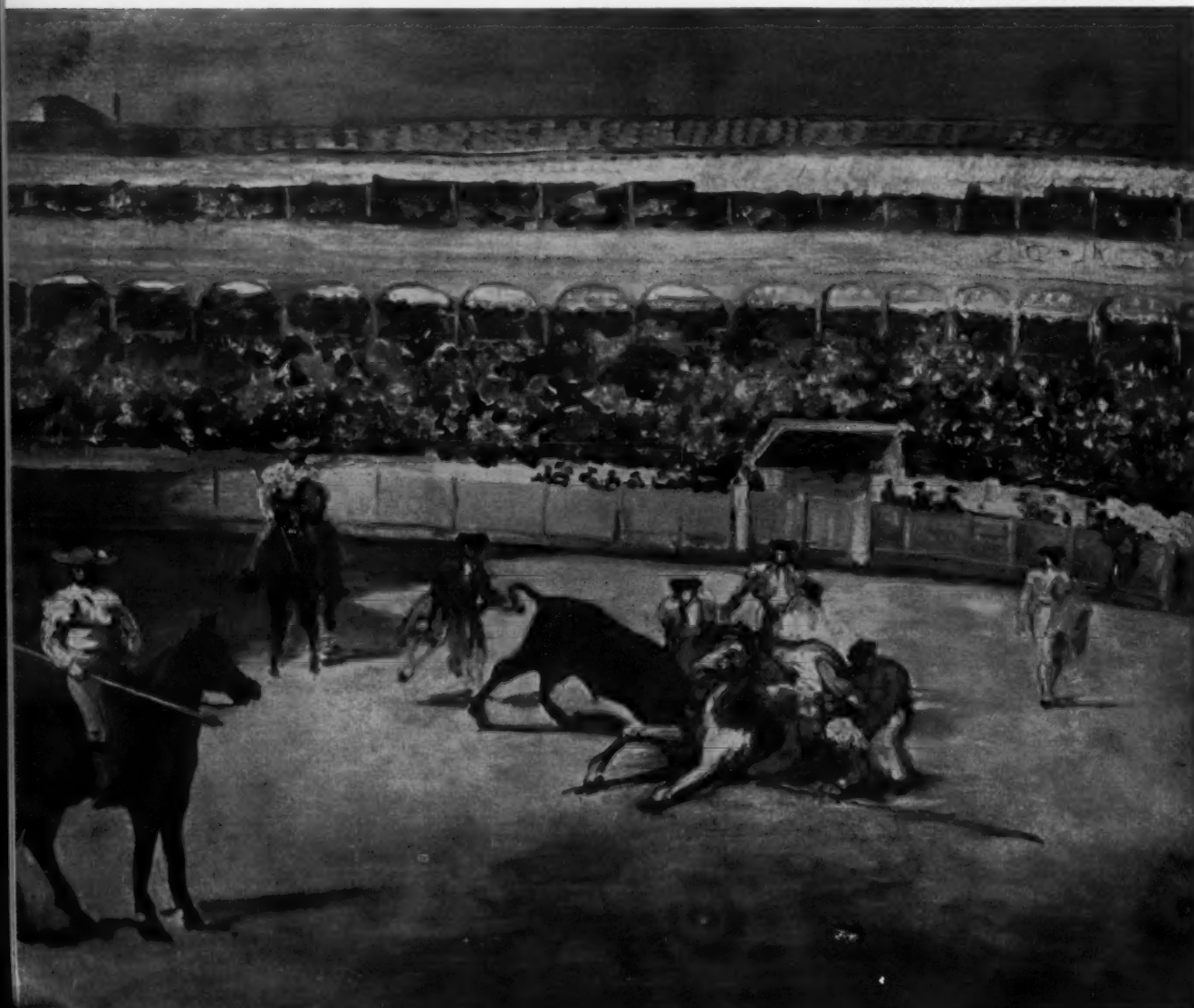


CEZANNE'S heritage to the century into which he lived but six years: "Le Château Noir," the overwhelmingly dramatic view of the house from which he painted at the end of his life, which sums up, on a single canvas, the whole formal basis of his art that led later masters into the various styles of abstraction. (The exhibition of "Great Nineteenth Century Masters" is reviewed on page 24.)

LENT BY DR. AND MRS. DAVID M. LEVY

PAINTED BY TWO GREAT 19TH CENTURY MASTERS IN 1904 AND 1865: AMERICAN DEBUT

EXHIBITED AT PAUL ROSENBERG & CO.



MANET'S Pre-Impressionist establishment of the formula of which pure Impressionism was but a passing phase: "Bullfight," reducing a favorite Goya subject from what to the Spaniard was all inner content and action, to a problem of light and its effect on form. No painter since, of any degree of realism, has been able to ignore this eighty-year-old invention.

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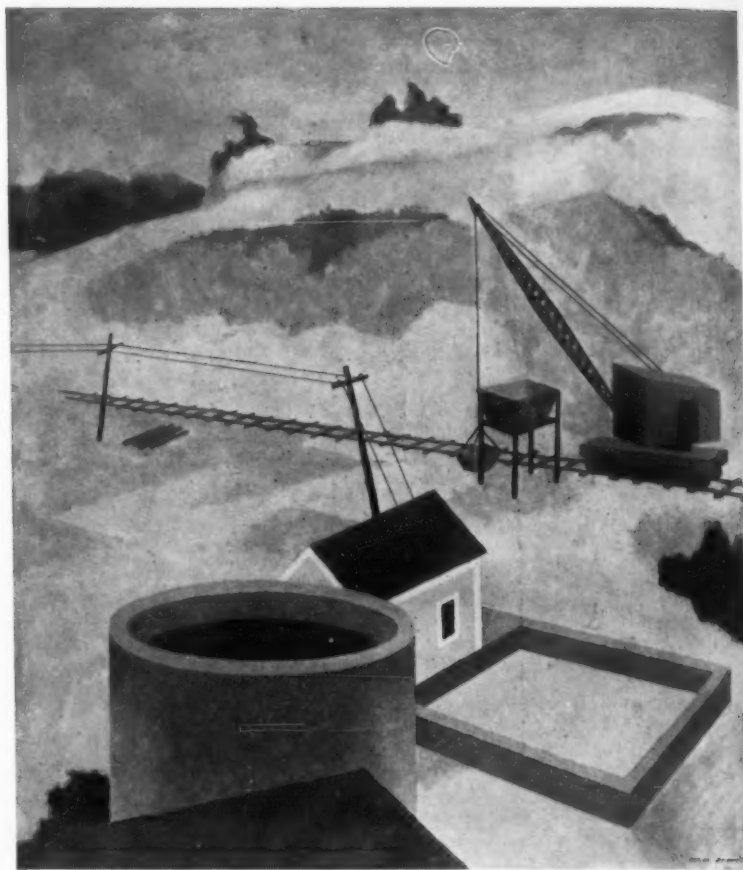
ART NEWS SERIES OF MASTERPIECES IN AMERICAN MUSEUMS NO. 7

CHESTER DALE COLLECTION, LOAN TO THE NATIONAL GALLERY OF ART, WASHINGTON

A GREAT EARLY CEZANNE: "THE HOUSE OF PERE LACROIX," 1873



LENT BY CONTEMPORARY ARTS



LENT BY DOWNTOWN GALLERY

Springfield Selects for Its Purchase Prize

PROMISING YOUNG TALENT IN THIS SECOND MASSACHUSETTS ANNUAL

IN Springfield, Massachusetts, the Museum likes to consult the taste of its public. This was the origin of the Purchase Show held last year for the first time and enjoying a 1942 repeat run throughout the month of May at the Museum of Fine Arts. This year thirty paintings by younger Americans were installed before the public was called in to help in the selection of a work for the permanent collection. Balloting inevitably creates interest and museum attendance ran high. When the votes were counted the choice had fallen to an unphotographed dark horse, New York Street by Joseph Pieck, a spacious cityscape in the characteristic tones of grey at which this young artist excels.

The choice was no easy one for the show has much to offer, a catholic selection having succeeded in including nearly every trend. Beyond those illustrated here, there are such diverse excursions into fan-



LENT BY MIDTOWN GALLERIES

CONTEMPORARY TRENDS in Springfield's invited Purchase Show: Warm color, great richness of brushwork, a sophisticated selection marks Polly Thaver's "Backs of Houses" (top, left). The work of Niles Spencer takes on new life and interest in "From the Race Road" (top, right). Julien Binford's expressive figure piece, "Man with Fruit" (above).

tasy as come from the brushes of Darrel Austin, Frederick Haucke, and Julian Levi; landscapes by such varied technicians as Sepeshy and Dorothy Varian; figure pieces all the way from Louis Bosa's brisk skating scene to Summer Storm by Stephen Csoka. Here also is a shimmering Et-nier, the scene set Back of Hatteras where the artist often returns to find the cold, still water he paints so well. A native of Springfield is Fred Nagler whose Madonna is frankly imitative of Italian old masters. Early Moon by George Grosz is rendered with the swirling Expressionism he reserves for landscapes of the Cape. Edmund Quincy and John Pellew have both contributed sensitive suburban views.

Thus in addition to acting as a thermometer of public taste, the Springfield show is important. Here are some of the best works of a younger generation in whose hands the future of American painting lies.

Regional Annuals Round Out the Season

ALBANY-CLEVELAND-DETROIT-SAN FRANCISCO



MAY SHOW, CLEVELAND MUSEUM OF ART
IN ETCHING 1st Prize went to H. M. Hahn for "Twenty-one."

SCULPTURE'S 1st Prize winner: "They Also Serve," model for bronze or marble by Katharine Gruener Langer (below).

MAY SHOW, CLEVELAND MUSEUM OF ART



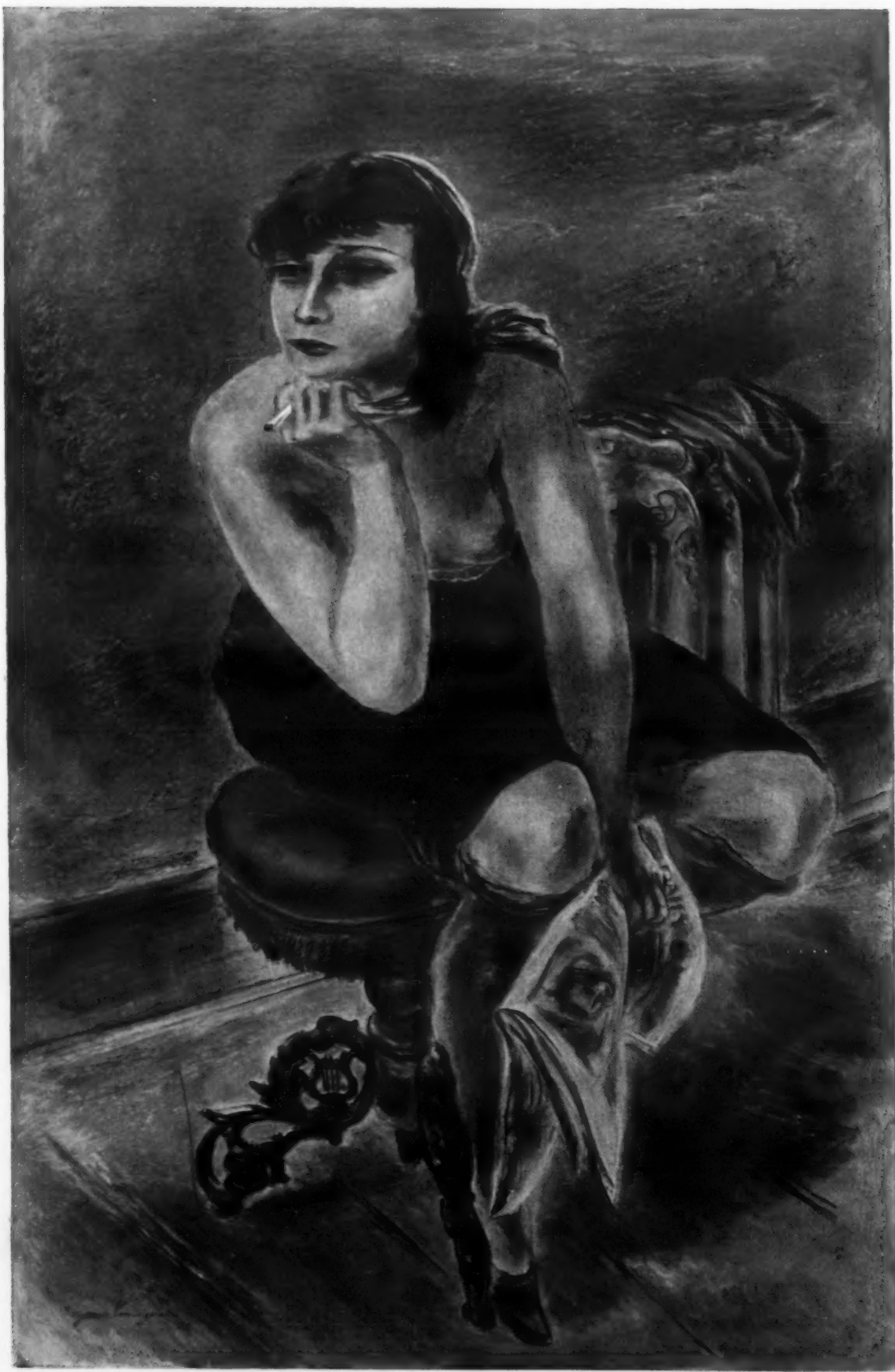
SAN FRANCISCO MUSEUM OF ART

PURCHASE PRIZE of \$50, offered by the San Francisco Art Association, went to "The Road," watercolor by John French (above). "Coast Town" won for Erle Loran the Artist's Fund Prize (below).



IN MUSEUMS all over the country, the customary rounding off of the season with an annual or a group show is getting under way this month. Detroit has just presented fourteen leading Americans, each of them represented by a painting so widely known that reproduction in these pages seemed unnecessary. At the Albany Institute of History and Art a Seventh Annual has assembled for local appraisal the 1942 productions of artists residing in the Upper Hudson region. Out in the watercolor state, there returns for the sixth time to the San Francisco Museum the aquarellists' annual sponsored by the Art Association. Entries this year came from many parts of the country and gave rise to interesting comparisons with the celebrated local product.

Cleveland's May Show, now going on its twenty-fourth year, is not only the veteran of the lot but unique in its consistent record of making money. Few cities support their artists as generously as Cleveland does; rarely in a large exhibition do we find talent so justly divided between painting, sculpture, and a notable crafts section.



LENT BY MR. EDWARD G. ROBINSON, BEVERLY HILLS, TO THE DOWNTOWN GALLERY

KUNIYOSHI: "THE DAILY NEWS," 1935

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Kuniyoshi, American of Two Decades

He Shows for Chinese Relief

BY ROSAMUND FROST

THERE is something heartening about a Kuniyoshi show in these days. It implies liberality and understanding between the Downtown Gallery and the painter who has been loyal to them since the 1920s. It suggests that twenty public and private lenders were anxious to go on record as to the integrity of the artist. It will undoubtedly garner an important sum for the coffers of United China Relief. Finally, it is the best "American" show we have seen all year.

Not every gallery is kind enough to hang a retrospective chronologically, and very helpful and illuminating it is. We can thus proceed clockwise from the *Boy With Cow* which Sam Lewisohn bought out of Kuniyoshi's first one man show in 1921—a very startling picture which had the critics by the ear because the cow was triangular. In it the artist established elements of which he did not tire for the next six years: poster-flat paint, a color scheme as simple yet luscious as any in-

vented, that captious juggling of angles and tweaking of corners which gives the work its humor and rhythm and make some of our present day long-after-Cubists look stale indeed.

Maine Family, lent by the Phillips Memorial Gallery, is as full of childish delight as any Chagall and a good deal more appetizing as to texture. *Island of Happiness*, a two by four heaven the color of a well-polished nut, populated only by an abandoned lady and an inquisitive crustacean or two, has never been out-painted when it comes to knowing innocence. But the sophistication extends only to technique, to the way each shape and color modifies the one next to it: Kuniyoshi's heart in 1925 was still very young. *Cock Calling Dawn*, with its codified animal and leaf shapes, reminds us that the painter was even at this time an ardent collector of American primitives. Crowning the series is *The Golfer*, the original cow-leading boy grown up



LENT BY MR. HERMAN SHULMAN

KUNIYOSHI'S light-fingered dexterity is epitomized in "The Mirror" painted in 1933.

and posing now for a real expert whose skies are gathering atmosphere as his line fines down, but whose browns, greys, and whites are still the clou of the picture.

If we have given a good deal of space to these early works it is because the lot of them vanished into museums and collections so long ago that a younger generation might have missed them altogether. Given their date and utter originality, they add inches to the artist's stature.

Alabaster Vase and Fruit, 1928, launches the next defined style. Suddenly Kuniyoshi's brushwork goes loose, his forms intermingle, he dilutes his color with white to produce what are probably the most distinguished greys since the Whistler era. This wall is dominated by an enormous still-life, a task that he probably set himself just to see if he could orchestrate so many colors and objects into a whole. With the 1932 *Quiet Thought* enter the women's portraits. By this time you also feel that Kuniyoshi had assimilated something from his contemporaries—a touch of Brook in the pose, a little of Karfiol in the glance, a trace of Pascin's voluptuous softness. Perhaps this is the point at which he stopped being an Oriental and became the American he is today.

The remaining pictures, which are really the important ones in the show, have nearly all been extensively seen and reproduced. We would like, however, to signal *Skating* with its double perspectives whizzing off left and right and the really irresistible *The Mirror* in which color

(Continued on page 25)



BRYNER-SCHWAB COLLECTION, LENT TO THE DOWNTOWN GALLERY

THE EARLY manner which has by now been almost forgotten: "Island of Happiness," 1925, shows a Cubist-sharp line, an ingenuous spirit, a palette dominated by polished browns and blacks.

OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS' OPINIONS OF ONE MAN SHOWS CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery
(and where to find
ART NEWS' review
of each exhibition)

NEW YORK TIMES
Howard Devree—H. D.
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE
Carlyle Burrows—C. B.
Royal Cortissoz—R. C.

SUN
Henry McBride—H. McB.
Melville Upton—M. U.
Helen Carlson—H. C.

JOURNAL-AMERICAN
Margaret Breuning—M. B.
WORLD-TELEGRAM
Emily Genauer—E. G.

BOGDANOVICH,
Lilienfeld
(see ART NEWS,
May 1, p. 34)

... bright-hued and well-spaced compositions seem to be eclectic modern French rather than Southern European, with Lautrec, Degas, Matisse and Bonnard as possible influences.
H. D.

... strong in the feeling for design and color which characterizes modern European art ... devotes himself to this trend in painting with vigor and directness, achieving with intense color results which are vital in their decorative generalizations but somewhat heavily and insensitively painted.
C. B.

He has brilliant color at his command and wields a secure and fluent brush. He is one of those later impressionists, like Bonnard and Vuillard. ... His landscapes done in Yugoslavia are richly and solidly presented, and his still-lives, done in this country, are admirable.
H. McB.

... while he does in his bright color juxtapositions suggest the Dutchman (Van Gogh), in his design Matisse, and in his brushwork and figure painting Renoir, he seems to have fused the essence of all of them in a new, fresh, luminous expression which is oddly personal and, even more oddly, American.
E. G.

GALLATIN, Passadroit
(see ART NEWS,
May 1, p. 33)

One might be the initial stage of a mechanical drawing; another seems to be rather in the Braque tradition; still others appear to be just tasteful if superficial arrangements of color and form; and most of the work seems to me pretty much dated Ecole de Paris 1930—
H. D.

... are nonrepresentational. Mr. Gallatin has invented the different designs with evident taste and clarity and there are no accidents to mar his discreet manipulation of line, form and color. There is one ornamental composition well set off in an oval.
R. C.

... show him to be in increased possession of his forces, to be surer in line, in color and in decoration. The best composition in the group is the one that faces the visitor upon entrance. It is a compact and pleasing arrangement in grays and browns, American rather than French in accent.
H. McB.

... precise, carefully calculated arrangements of geometrical shapes usually painted in flat, unpatterned areas of cool color. ... Gallatin weighs tone against tone, shape against shape, juggling them with a mathematical precision that yet results in something charmingly decorative.
E. G.

HORVATH, No. 10
(see ART NEWS,
April 15, p. 30)

Because of his manner of presentation, one might call him a South American Stephen Etnier, especially in the thinly painted and clearly lighted street scenes and landscapes. This is pleasing, atmospheric, decorative work.
H. D.

... large and glistening pictures. ... This artist condenses much detail in the broad plan of his pictures, and with the sure-fire aid of sunny atmosphere presents everything in its best face and form.
C. B.

... the stupendous mountain peaks in certain of the countries to the south of us; the fantastically picturesque setting of Rio de Janeiro. All these are to be found. ... But his surprises lie in such canvases as "Corrientes Street, Buenos Aires," which in its towering skyscrapers suggests downtown New York.
M. U.

... are not picturesque scenes from a tourist's sketch book, but first-hand records of places lived in, thoroughly known by the artist, who gives a vivid translation of them in a highly personal palette, and who has mingled emotion on this palette with his glowing colors.
M. B.

KNATHS, Buchholz
(see ART NEWS,
May 1, p. 28)

... abstractions, many of which are virtually nonobjective despite the often realistic titles. His method might perhaps be called, within the abstract frame, "expressionistic." ... Sometimes Knaths adopts a semi-naturalistic manner.
E. A. J.

... has extended the range of his ideas ... and has clearly deepened and intensified his color. The result, generally speaking, is considerably more luxurious than before, certainly richer in poetic feeling. At the same time, the painting of Knaths commands respect.
C. B.

... it is full of happy surprises in design and marked by usually unfailingly entrancing color. He does not hesitate at times to admit his debt to nature for a motif. ... But for all that the personal creative impulse is there and he makes each canvas something peculiarly his own.
M. U.

These paintings do not repay an idle glance, but are immensely rewarding to a thoughtful survey, when they come to life—color, line, rhythms, light pattern, all congruously related in an immense vitality of expression.
M. B.

MASON, Fifteen
(see ART NEWS,
May 1, p. 36)

... an attractive albeit rather academic exhibition. Normandy and Westport, with still-lives between, are attractively presented with a cool freshness of approach and with a pleasantly diversified palette.
H. D.

... small as they are, they possess a definite warmth and seriousness. ... Most appealing of all is a feeling for color which transcends ordinary factual statement and gives a pleasant atmospheric quality to his outdoor scenes.
C. B.

He seems to show to greatest advantage in his landscapes, such as "Bryant Park, New York," "The Spring, Twingham Valley" and "Winter Scene, Westport."
M. U.

Mason is a competent enough painter. He turns out pleasant, picturesque, forthright studies of verdant landscapes and such. But except for the loose and gay Refreshment, Key West and Canal, his work is on the obvious side.
E. G.

MELTSNER, Ferargil
(see ART NEWS,
May 1, p. 36)

... the theatre series as a whole proves a very skillful and often very arresting performance. It is a case of "style meets subject." ... Besides it the dim, drab, indeterminate style to which, abruptly, he shifts in most of the remaining work seems flat and flavorless.
E. A. J.

Not without engaging reflections upon the character of the various subjects depicted is Mr. Meltner's personal method of portraying these sitters. This is reinforced by a familiar simplicity and well qualified to bring out a piquant colorfulness in his subjects.
C. B.

The suave yet sure craftsmanship and the keen and sympathetic insight he brings upon his sitters are well known. In such work as this, of course, he receives no little aid from his sitters both in comeliness and in the ability to be either themselves or some one else as the occasion may demand.
M. U.

It is almost as if there were two Paul Meltners. ... On the one side ... you have the Meltner who paints brittle, stylized, and slickly decorative portraits. ... On the other side, you have the Meltner responsible for ... landscapes and studies of refugee children done with tenderness and warmth.
E. G.

MEYER, Wakefield
(see ART NEWS,
May 1, p. 36)

... the increased sureness with which she expresses herself, especially in landscape and street scenes. These canvases are not always organized as well as they might be, but a kind of basic lyricism is persuasively brought out.
E. A. J.

It discloses an auspicious aptitude and is, in addition, unexpectedly various. Her work needs greater depth and solidity and more attentive study of the skies, but she gives evidence of talent.
R. C.

... is at her clearest and most effective, in her painting of "Pink and White Lilies." ... The landscapes, of which there are many, are imbued with feeling, and have passages of good painting, but are over-complicated.
H. McB.

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H. McB.

OSBORNE, Carstairs
(see ART NEWS,
May 1, p. 34)

... does not push his work very far, forms being left undetailed. Brushwork is rather flat and heavy, with considerable use of a solid medium dark green. A modern French idiom seems to dominate the pictures.
H. D.

Though he has a promising streak of color and can occasionally hit off a fair impression ... and though he is responsive to a picturesque motive ... his drawing is weak and he is sadly to seek in his rendition of form. Obviously, he has eyes to see but his hand requires further training.
R. C.

While he does not confine himself to landscape, he seems to show to greatest advantage in that field. He has something of a style of his own and a palette that inclines to greys.
M. U.

He paints with breadth and freedom, building up design with large areas of color which has a latent richness but which never becomes garish or vehement. ... In fact there is a certain sobriety and reticence in these pictorial statements which bring direct conviction.
M. B.

PETERSON, Allison
(see ART NEWS,
May 1, p. 34)

... in his vigorously brushed oils, his swift, sure handling of figures in watercolor and his atmospheric etchings in this his first show, he reveals true power and originality.
H. D.

The remarkable thing about the show is the evidence of all-around ability—in painting, drawing and in use of color—this veteran artist demonstrates, for a first-time exhibitor.
C. B.

... an artist with an aptitude for recording the actual pageantry of life. ... he has a free, unframed method, especially commendable in the way he shuns the obvious in his compositions.
H. McB.

He builds his compositions of broad planes of luminous color, lays it on with vigorous brush strokes, achieves most satisfying tonal variations. ... he has a robustness and vigor which are quite his own.
E. G.

RANNEY, No. 10
(see ART NEWS,
April 15, p. 30)

... has a sense of drama, sometimes emphasized in his lighting and sometimes in his composition. Vigorous brushwork underscores the earnestness of this work.
H. D.

There are some rough, undigested passages in his work, notably in his skies, but he has gone steadily ahead in consolidating his knowledge and understanding of landscape painting problems.
C. B.

The artist is apparently content to record things as he finds them and there seems no reason to question his veracity, as he is obviously a sincere and earnest painter.
M. U.

The artist knows the world that he paints, he has lived close to it, but he does not make records of it but pictures that translate his visual experiences on his own terms. It is good painting and promises better.
M. B.

SPAGNA, Midtown
(see ART NEWS,
May 1, p. 34)

He has developed a personal style, purely decorative, based on extreme simplification and a color scheme that does not, save in a general way, relate itself to the "local" color revealed in nature.
E. A. J.

... in Spagna's color there is a brooding melancholy which characterizes most of his painting. But this is varied with deft patterning and leads to things more pleasing and decorative than depressing.
R. C.

... has the makings of an individual style and seems to be on the way toward it. His color is his best asset. ... When the artist symbolizes the emotions of human beings he is not so impressive.
H. McB.

... is able to translate his ideas with emotional vividness, partly through the limited, yet poignant notes of his palette, and partly through his simplified and forceful designs. His work appears to have grown broader, both in range of color and in more diversified expression, yet its intensity remains.
M. B.

TCHELITCHEW,
Julien Levy
(see ART NEWS,
April 15, p. 24)

... devotes himself nowadays almost entirely to the "double image" ... which to me has never been in the least entertaining. In the oils his color can be dreadful. His drawings ... are firmly delicate, fine in quality and wrought with obvious affection.
E. A. J.

In addition to drawing with quite remarkable skill and subtlety he also paints very well, as he shows in the new landscapes of recent Connecticut vintage; but the most extraordinary thing is his gift for fantasy and mysticism.
C. B.

Metamorphosis, in fact, is Pavel Tchelitchev's middle name, and he is never able to resist embroidering into a shadow as many figures as Dostoevsky would put into a full-length novel. This doesn't interfere with the fact that the artist is an exquisite draftsman and a man of genius.
H. McB.

Apparently all this has great Freudian significance. I don't pretend to understand what that significance may be. As pictures, however, I find them banal and dull, particularly with respect to color. Tchelitchev's drawings, however, are very fine.
E. G.

TSCHACBASOV,
A. C. A.
this issue, p. 23)

... chronicles his reactions to Axis brutalities in substantial rhythms and rather lurid color. ... a curious serenity at times pervades his work, giving hints of a broadening and deepening of interests and powers. This is Tschacbasov's best showing thus far.
H. D.

A great deal of this non-conformity is evidenced within a crowded colorful display. ... If Tschacbasov has a special vision of nature more strikingly apparent in one aspect of his work than another, it is in his flower pieces, where the personal quality is attended by some unusual color.
C. B.

... takes advantage of the liberty and laxity that the expressionist method encourages and treats form seriously only when extreme necessity demands. For all that ... he achieves unusually rich and glowing color
M. U.

... there are flashes of strength and an arresting opulent stained-glass kind of color arrangement. In one or two canvases ... there is something which faintly suggests the design and the figures of old Coptic textiles, but most of his work is sloppy, arbitrary to no emotional or aesthetic purpose I can divine, and generally depressing.
E. G.

VAN ALLEN, Vendome
(see ART NEWS,
May 1, p. 36)

These are busy, space-filling compositions—Vermont, Jones Beach, school or domestic incidents in a kind of American genre of today. It is spirited work.
H. D.

In other exhibits she shows more concern for textures and color, the special effects of which are hardly conclusive or pleasant, and in still others she gets her results simply and with agreeable color.
C. B.

... seems never to have appeared to greater advantage than in her present show. She has a fine sense of design and really delightful color, and seems to be forging ahead all along the line. In some of her canvases she has essayed the pointillist, or stippling method of applying color.
M. U.

... the flower pieces take precedence by reason of their effective composition and building up of form through fusing of line and color. "Reading" and "Activity Program" were especially noted, as well as the landscape, "Jones Beach," and the flower piece, "Judy Bouquet."
M. B.

THE PASSING SHOWS

JOSEPH STELLA; C. BENNETT LINDER

IN ALL sorts of little ways Joseph Stella in his latest show (at the Knoedler Galleries) proclaims his sensitivity. First, there is his use of the red, like the one in deep red plush, that declares him the Neapolitan—the same red which the pom-poms of tiny horses in the streets of Naples sport. He uses in conjunction with this a sort of Mesopotamian-ceramics blue, entrancing in *The Red Leaf, Barbadoes*. Secondly, there is his ability to see elemental

back to Rousseau to find the heavy sweetness of the spring as simply treated as it is in *Spring in the Bronx*. Thirdly, Stella is an artist of unpredictable versatility and vigor. The man who painted the garish, sugared, streamlined *Profile with a Veil* also painted the impressionistic *Saint Peter* and the *Tarda Senectus* and the *Building in Construction*. If you begin to think that Stella's sweetness hits you in the eye, don't miss the pastels on the stairway (in other words, don't take the elevator down) for such studies as that of the wood duck are masterly. Yet here we are, as Jerome Mellquist says of Stella in his current book on American art, viewing the coincidence of a fresh world conception and a specific American reference.

A portraitist whose work speaks the lover of golden enveloping air is C. Bennett Linder, the Finnish-born oil painter, whose exhibition is in the downstairs gallery at Knoedler's. Mr. Linder does an excellent job when he can sift sunlight across features or the composition. *Finnish Girl Sewing* is in the spirit of Zorn while the portrait of Emerson Chamberlain represents a happy, as *Algerian Peddler* represents an unhappy, old man. These three canvases have particular character, in an intimate delineation of which the artist excels. J. W. L.



KNOEDLER GALLERIES

J. STELLA: "Spring in the Bronx."

things in an even more elemental, because original, way. One has to go

TANGUY: SURREALISM'S PURIST

SINCE 1927 when he first showed with the Surrealists, Tanguy has been painting with such absorption and painstaking insistence upon mastering his craft that time and again other men have walked off with the credit for ideas he had been working on for years. Long before Dali, Tanguy discovered how certain non-representational shapes could set up a train of disturbing ideas. He discovered how the spectator could be drawn into a picture by the suction of vast distances and how these distances could be immeasurably lengthened by tiny receding objects and a long shadow or two thrown out toward the horizon. Lastly, he apprehended the vast power of the dream over the waking mind. However, as he never combined this with sleight-of-hand or showmanship it never produced a sensation or a new adjective or a spiraling of prices.

Tanguy's current exhibition at the Pierre Matisse Gallery, all canvases done since 1940, presents the

ultimate in technical achievement plus a new insistence on color (although the latter is so discreet that, except in the majestic blues of *Deux fois du noir*, it hasn't really affected the nature of his work). His actual brushing has taken on, if possible, even more luster. The forms in *Vin miel et huile* might indeed be made out of oil and honey or even that voluptuous substance that was called *peau d'ange* in Paris. Though Tanguy long ago abolished identity tags, these forms are growing into increasingly living and fleshy organisms. They have acquired motion too, infinitely slowed down of course by a still breathless air, but a kind of rhythmic amoeba-like expansion and contraction. This sense of a vacuum filled with life, this ability to paint a picture of utter loneliness without a trace of melancholy is what gives Tanguy's painting its particular power. In his latest show this purist among Surrealists has put his point over with the best of them. R. F.



BUCHHOLZ GALLERY

GEORGE GROSZ: "Café," pen and ink, 1920.

LIFE LINES BY MODERN MASTERS

LIKE most seasonal reviews, a statement of the gallery's artistic credo, "Aspects of Modern Drawing" at Buchholz is a great deal more than that since this gallery has been the American sponsor of many of the most vital moderns and has called in the work of others to fill out the gaps. What is stressed here is the "contemporary conflict of form," and this we find expressed in sixty-eight drawings by thirty-two painters and nine sculptors each of whom has been an influential force in twentieth century art.

That there is variation from an early, realistic pencil portrait by Beckmann to an Yves Tanguy dream, from a Grosz *Café* drawn in vitriol to a Feininger abstraction,

goes without saying. Since drawings by artists whose true mediums are oils or stone are apt to be close to the pulse, a great many revelant conclusions about the aesthetic forces at work behind the best expressions can probably be formed from visiting and revisiting this exhibition.

Some of the individual artists are also well enough represented to constitute minor shows within the show, among them Klee, with rare early pen studies; Kokoschka, whose images are clearer in ink than in oils; Picasso whom we can trace from *Guitarre and Bottle* of 1909 to the significant frenzy on blue paper that is the *Minotaur*, done in 1933. D. B.

DOVE, ABSTRACT POET OF COLOR

THE charm of Arthur Dove is not so much that he is abstract as that his color, like Georgia O'Keeffe's, has a sort of seraphic purity. Enjoy, for instance, *Partly Cloudy*, one of the oils at An American Place. The sapphire blue which sings so easily against a mouse grey, with a transitional interpolation of greenish yellow, makes a picture of pure poetry. Maybe works of nature, as Dove says, are abstract, but Dove's meaning is often difficult for Citizen John Doe to follow.

Some day, thirty or forty years from now, it won't be and then he will have seen his wish of "thoughts that fit like air" come true.

Right now Dove's intention is integral but what he achieves only partial—due to our benighted comprehension. "1941" does look as though it had a few piquant ideas—like the world, the donkey, blasting itself into extermination. In any case, Dove's forms are wonderfully plastic and vibrant (how they would appeal to an Arabian!), and there



PIERRE MATISSE GALLERY

YVES TANGUY: "Vin miel et huile."



LILIENFELD GALLERY

LYONEL FEININGER: "In the Channel."

is nothing boring about work which by its color alone can lift up the heart.

J. W. L.

GROUP

SEVEN contemporary Americans are on the agenda at the Lilienfeld Galleries—Dusti Bonge, Werner Drewes, Lyonel Feininger, Paul Mommer, B.J.O. Nordfeldt, Manfred Schwartz, and Jean Watson. The three works from Feininger's studio are all late period, but differ among themselves in technique, the eight sailboats racing beneath the bend of a primary-colors rainbow being *dernier cri* Feininger, while *In the Channel* is more abstract and earlier. All of the three Nordfeldt contributions are lovely and powerful. Manfred Schwartz's blue-outlined cathedral and his red box are colorful; on the other hand, Mommer's work is black, somber, and inspiringly massive. Jean Watson's *Seascape* is Marinesque but too stormy.

J. W. L.

IMPRESSIONIST

TAKEN as meaning a method rather than a school, the term Impressionist at Marie Sterner has brought unexpected neighbors to roost around the one large sketchy Monet river scene. To the right hangs a thistledown nude by Paul Clemens, elsewhere a furious red-yellow banner of a painting by the Chinese artist Yun Gee, who shows more taste and color sense in a smaller one of skyscrapers. Of several by Mané-Katz we preferred his delicate little seascapes to the whirlwind bunches of flowers. Edy Legrand shows a high-colored view of a European city.

R. F.

SELECTION

ONE of the cleanest-cut, yet suggestive, Hobson Pittmans we have ever seen is the feature in an

excellent group show at Milch's. As usual the Pittman makes the most of a wellnigh empty room, seated in which, behind the high back of a chair, is the only partly visible form of a person reading. A bright lamp casts a radiance, as of kerosene-lamp days, over a rug. Nothing suggests better than this composition the "mines of deep and silent thought" in which the troglodytic reader delves. Other good pictures are the Laufman landscape (with its blue note in the shanty keying the canvas to coolness); the Speight landscape *Hay for the City's Horses*, characteristically on the outskirts of the metropolis; a Farnsworth portrait; a winning Adelaide de Groot lakescape; a dewy, patterned Isenburger; and Helen Sawyer's *Rich Poppies*.

J. W. L.

CHILDREN

THREE THOUSAND MILES apart, the children of Bennington, Vermont, and those of Taxco, Mexico, have been taught in different seasons of the year by the same art teacher, Elsa Rogo, or Mrs. Stefan Hirsch. Their watercolors and oils at the Bonestell Galleries show fine aesthetic qualities, especially in the Mexican section, while in the work from Bennington a frightening Rouault-like *Mask* by Marmete Corliss and an austere *Monument* by Dennis Creighton are good things. The catalogue with a foreword by Lewis Mumford and a cover design by Stefan Hirsch adapted from one of the Mexican watercolors rounds out a stimulating exhibition.

J. W. L.

HOVANNES

TURNING to War work, sculptor stylist John Hovannes has authored an exceptional series of patinaed plaster portraits of women active in the War effort. These are exhibited under the auspices of the

American Women's Voluntary Services at the Lady Hamilton Room on Gimbel's fifth floor. To be sold for A.W.V.S. benefit, the portraits of ladies in the news are the fruit of two months intensive work, most of the sixteen being the product of a single sitting. As such they are completely remarkable. Hovannes can sculpt a fine portrait sketch, but his real reputation stems from his use of plaster as a bona fide medium rather than as a substitute for costlier material. Few other sculptors have developed plaster's potentialities. Hovannes does so in pictorial high reliefs, modeled with animation and making full use of light and shade contrast. Several of these—war themes—are included in the exhibition.

D. B.

DRAWINGS

THE Perls Galleries present "A Century of Draftsmanship." The names they star make an imposing roster. Some of the works themselves are important, like the two watercolors of sailors done when Lautrec was only sixteen or like the precursive Surrealism of Picasso seen in his *Minotaure* of 1933. There is a pencil sketch for a painting by Utrillo, significant because of its color notes and a fierce *Circus Trainer* by Rouault. On the side of the demure is Manet's delicate drawing of *A Young Girl with Bonnet*. Draftsmanship in a century has thus changed from what Leonardo called "the invisible outline," as seen in Degas, to the broad, plastic, visible contours loved by Rouault, Schary, and Segonzac.

J. W. L.

SEASONS END

THE remarkable batting average maintained by the Wakefield Gallery is a source of wonder to

those who drop in here often. Some of the exhibitions have been fuller packed with interest than others, but there has never been a dull one, never a completely pedestrian painter. These impressions are definitely substantiated by the group show now current which includes a review of past seasons and a preview of coming ones. Among the new work the Surrealist watercolors by Schulz-Wols who, without deriving from Klee, can be put in the same general category as that great artist, piques the appetite for more. Others are Betty Parsons, the director to whose cultivated taste the Gallery's high score can be attributed; the Surrealists Walter Murch and Alfonso Ossorio; the bright narrative fantasist David Hill; Maxime Kopf who evokes visions of Martinique out of wet watercolors; Charles Owens, Tibor Gergely, Edward Melcarth, and others.

D. B.

PEASE

BY way of substantial refreshment the Morton Galleries offer the first show of watercolors by Dorothy Pease, a young woman who seems to know her way about in the realm of aquarelle. The landscapes and flower arrangements, all abstracted in the interest of heightened composition, and all three dimensional in feeling, are solid and fresh. The secret of the unusual quality she achieves probably lies in the fact that dark tones predominate but are enlivened by just the right amount of transparent, brilliant notation in just the right places.

D. B.

SCHWIEDER GROUP

A GROUP of artists who have worked in one studio for ten years yet are still pursuing absolutely individual lines approaches a nine



MORTON GALLERIES

DOROTHY PEASE: "World's Fair."

days' wonder. The answer lies in the personality of the man who directs them. "If I find one small area in a pupil's canvas which I feel is true—above all true to him—I save it," says Arthur Schwieder. The aspiring artist is then urged to follow this line, with often surprisingly good results.

To prove what viewpoint can do, several versions of one theme are hung in the group's tenth annual at Montross. Thus *Grandpa's Table* is a conventional still-life to Alice Sheldon, a charming little *intimiste* interior to Charlotte Tyroler, and a carnival of brilliant impasto for the bold and hasty Jean Hughey. Among the others we enjoyed Private Fulton Crosbie's slightly cock-eyed posters; Irma F. Bacharach's admirably painted *Nude*; Roslyn Loring's Cézanne-like, fluid color; and Paul S. Rodgers' tight little twists of rosebuds.

R. F.

PRINTS

WEYHE'S War Prints include those by Daumier, Masereel, C.R.W. Nevinson, Kerr Eby, Orozco, and Harry Sternberg. Sternberg's *Brotherhood of Man*, Daumier's *La Maudite*, and Nevinson's *That Cursed Wood* have their ironical messages to unfold.

Kennedy's offer more peaceful pabulum in a show of sporting prints. Here an outstanding print is *The Stymie*, subtitled *A Foursome at North Berwick in the Forties*, by J. C. Dollman (1899), but there are many others of interesting vintage and authorship. Don't miss the bird paintings by Athos Menaboni, oils on paper by a coming man, which are in the middle gallery. These birds are in the tradition of Audubon, only better drawn and gayer, if without his austere and often abstract beauty.

J. W. L.

HOVEY-KING

"HARBORS and Headlands," happy title of the show of egg temperas on paper by Margaret Hoskins at the No. 10 Gallery, represents such places seen on the rugged shores of New England from Massachusetts to the Gaspé. Margaret Hoskins lays emphasis upon serpentine rhythms in shore, road, cloud, and hill and does this best in *Penobscot Bay*, *Great Rock*, and *Grand Vallée*.

Rita Hovey-King's show of portraits at the same gallery, of which she is directress, is termed *Friends and Neighbors*. A former student of the Pennsylvania Academy and of Wayman Adams, she handles form nicely and rightly. When she uses higher color notes, her modulation suffers. She does best with

closely related color, as in *Saranac Lake Beard* (where the landscape background is sympathetically done) or with one color, as in *Hunting Pink*.

J. W. L.

LECHAY

NO MORE than Whistler does Myron Lechay (at the Valentine Gallery) believe in painting too realistic a picture. He is a marvelously refined artist, whose oils of Southern houses in New Orleans are veritable dream pictures, with little paint and that in stippled touches, and with cleverly adapted sort of reverse perspective which, like the curves on the Parthenon steps, gives a broad-bayed appearance of tactility and the eye goes hurtling across an expanse of window or balcony. His compositions are so well-ordered that when Mondrian went to see them the other day and got Mr. Dudensing to turn one of them upside down, he thoroughly approved the effect: it passed muster as an air-tight project. The colors in Lechay's work are of the most pastel sort, but there is no effeminacy either in them or in the way he uses them. The painting of the walk overhung by a cluster of roses is a case in point.

J. W. L.

TSCHACBASOV

ANY artist who can paint a landscape without using a touch of real green or a marine in blazing reds and blacks without so much as a suggestion of blue—and get away with it—has fertile imagination and a lot of coloristic ability up his sleeve. Tschacbasov at A.C.A. has that, and more besides. War pictures are the newest product in the exhibition and typical of these is *Der Führer*, subtitled *The Mosquito who dreamed he was a bird*. Powerfully symbolical rather than Surreal, it literally and figuratively emerges

from the canvas in thick paint. Tschacbasov in this series was too excited to work out his patterns, and in his impatience became entangled in whorls of too much impasto. But the artist knows that there is more to painting than squeezing the colors from the tube, and when he works flatly using thinner colors and a more delicate palette for flowers or for stylized, placid, and memorable figures he can be at the same time both subtle and monumentally impressive.

D. B.

DIX; COLLECTORS

CONTEMPORARY ARTS in presenting Harry Dix's oils and pastels shows a painter who has certain power, especially in the latter medium. Dix has strict probity of



VALENTINE GALLERY

MYRON LECHAY: "New Orleans."

drawing and sternness of composition, but one gets the feeling that he is more poetic and more successful when he lets the bars down. Then, when his skies become more flecked with clouds, as in *Demolition*, or his buildings and vegetation become looser, as in *Red Church*, he seems less bleak. Even the *San Francisco Gothic* cannot escape the imputation of airlessness.

The Collectors of American Art, a sort of members' club associated with Contemporary Arts, presents the products of three painters whose work has been purchased for allocation to members. These artists are Cle Kinney, Walter Kuhlman, and Walter Miles. The three do different things. Kuhlman uses gouache, making dark, stormy compositions. The line has "go" and if the composition does not hug home, there is good color, like the cold yellow of *Winter Day* and the dark greys of *Hunting Weather*. As good draftsmanship but better composition is seen in the work



CONTEMPORARY ARTS

HARRY DIX: "Demolition."

of Walter Miles, whose lake and indigo Cloisters is a high note. Cle Kinney has almost an abstractionist's viewpoint, but at the present he puts too much in.

J. W. L.

DERUJINSKY

THE exhibit of religious sculpture at the Guild Gallery by the Russian Gleb Derujinsky has been noteworthy. He works with not quite equal distinction in stone and wood, his wooden sculpture, like *The Deposition* (the 14th Station of the Cross for the Cardinal Hayes Memorial Chapel) being generally superior. Yet one very fine marble, the Rodinesque *Angel of Sorrow*, has been added to his oeuvre, and this plus the *Presentation in the Temple*, in oak, and a *Pietà*, in walnut, are the most inspiring religious pieces. Do not however neglect a very human *Mother and Child* and the statue of *Natalie by the door*.

J. W. L.

DUFY; PHOTOS

THE answer to those who doubt, from those who work in silence" is what Thérèse Bonney calls the group of Dufy watercolors and of excellent recent photographs of Matisse, Bonnard, Rouault, Dufy, Maillol, and others which she brought with her from France and exhibited in a most nostalgic yet reassuring display at Bignou.

All dated 1941, the ten Dufys, mostly arrangements of roses, are graceful, tempting, and quiet. Their flavor, unquestionably Dufyesque, seems to be diluted. But one might be looking between the lines for writing which isn't there.

D. B.

MONTY

FOREIGNERS in the midst of a city often see stranger beauties than the residents. Whistler saw a queerer London than Londoners did, but he saw a more beautiful



NO. 10 GALLERY

RITA HOVEY-KING: "Saranac Lake Beard."

one, and it will outlast the more photographic Londons of Constable and Hogarth. In New York new arrivals, like Thoeny, Magni, and Monty, have decided viewpoints also. Thoeny and Magni have already been extolled in ART NEWS, but Monty's first one man show (at the Gallery of Modern Art) did not break until a few days ago. These three men in their skyscraperscapes do without animation on the ground or sea level: there are no cars, people, boats, or buses. They concentrate on pure form and texture alone. Monty, who has exhibited in France, builds up the latter by cross-hatching and in a canvas like *The Yellow Sunset*, with the use of an orange yellow in impressionistic spots, the tufty look of a rag-rug emerges. His *New York Skyline*, however, appears more constructed and is splendid in purplish tone, while *Venice in New York* fitly simplifies the North River. J. W. L.

19TH CENTURY

WHATEVER its didactic values, it is a thoroughly delightful group of eleven pictures which has been assembled by Paul Rosenberg (admissions going to the Navy Relief Society) under the title of "Great Masters of the Nineteenth Century—Corot to Van Gogh" (see reproductions on page 14). The choice of these pictures, according to the catalogue, was based on the influence the respective author wielded upon the twentieth century, to prove that "art . . . is in perpetual evolution, that there are no fixed points." Well, that is nothing if not an all-important viewpoint: to look at painting of the past in the same way that artists do. It means, in a sense, regarding these painters more for their way of seeing than for their way of painting—and your own way of seeing as their progeny, making your eyes part of a constant stream of visual experience as old as the tradition of painting itself.

Such good intentions deserve to be still more completely and incisively realized than in the present show with its various limitations—of space, of time, and of the admitted wish to show less familiar pictures. Yet there is enough meat for thought in it to carry away far more than the ordinary quantity of stimulation, along with the pure pleasure of seeing at least a half-dozen pictures never before shown in New York. Of these, three, curiously, show their painters at moments so early in their careers that at first glance it is difficult to see just how in this form they influenced our century. Yet in Manet's *Bullfight* of 1865 the light has become superior to mere human action just as powerfully and exemplarily as in his works of nearly two decades later. Monet's *Sainte-Adresse*



AMERICAN BRITISH ART CENTER

ARTHUR HALMI: "Guard, Schönbrunn Park, Vienna," 1886.

of 1871, lovely vision of a brilliant summer day on a Channel beach, despite its pre-Impressionist date, clearly indicates the solid areas of form through color with which he was to teach the abstractionists. And Pissarro's *Route de Versailles* of 1870, simple and charming in its pure, unaffected genre, precociously breaks up the source of light in anticipation of Pointillism thirty years later. The Renoir, quite mature, teaches a few things the twentieth century somehow has never learned to do as well as its teacher: the virtuosic use of color to the extent of dominating and sentimentalizing pictorial matter; yet in Renoir's own hands it is not short of a masterpiece.

But the real triumph belongs to a late work, Cézanne's *Château Noir* of 1904-06, where the greatest teachings of the greatest innovator of the nineteenth century are carried over into the next by the artist himself. However, for all its epitomization of formal painting, this picture shows a Cézanne with which the painters of our own time have not yet in all respects caught up. A. M. F.

HALMI; KONI

PERHAPS no happier memorial exhibition could have been arranged for the late internationally noted portraitist, Arthur Halmi, than the display of his never before exhibited drawings at the American British Art Center. Ranging from finished pencil portraits to the merest jottings, they speak sometimes with the voice of a Middle European Daumier or Lautrec, sometimes as a Hungarian Charles Dana Gibson of the expansive '80s and '90s. Most important, though they were personal reminders and records probably never intended for public exhibition, they attest to the sureness of taste and control of hand this artist at all times commanded.

Nicolaus Koni, a young Hungarian sculptor with a flair for the

monumental already known in Europe, now exhibits at this gallery. His *Pilsudski* and his histrionic *Soul of Rotterdam*, both emerging Rodin-escquely from the stone, have power as do his veracious portraits of a number of celebrities. Other aspects appear in his sculptural drawings, some small figures and a large, linear walnut *Crucifixion*. Upstairs, paintings by the Center's varied and well-known members include some of their best work. D. B.

QUINTET

THE five artists from Silvermine, Connecticut, presented at the Babcock Galleries are Leslie Randall, Gail Symon, Revington Arthur, Mildred Hicks, and Frederick Hicks. Arthur's little oil, *The Pool*, is admirable in its juiciness and small scale, very much reminding one of Watteau and Monticelli. Leslie Randall's *Merritt Parkway* recaptures those bold curves which make parkway junctions dramatic. Frederick Hicks excels in painting the nude and he does this attractively both as to technique and composition. Mildred Hicks is a resolute flower painter, her best being *Geraniums*. There is a tendency to monotony in her work. J. W. L.

CRESPI

BRINGING Costa Rica to Pinacotheca is the feat of Pachita Crespi, granddaughter of Dr. José María Castro, three times President of that Latin American Republic, and relative of other figures important in its economic development. The travelogue is accomplished through pictures strong in illustrative qualities. The temptation to be picturesque, however, has been sufficiently restrained, and color schemes which might well have been bizarre are instead often tastefully disposed. D. B.

FILIPPO; VICINO

AT two galleries sculptures by Antonio de Filippo show various phases of his development. The most warmly sympathetic facet comprises the *Don Quixote* bronze series at Estelle Newman's, caricatured as were the Don and his companions by their original creator, but not overdone, and always soundly sculptural. In this same show are some classical portraits, a model for the impressive Greenpoint memorial commemorating the encounter of the *Monitor* and the *Merrimac*, and a recent series of themes of war and Democracy which is more stylized and cylindrical in form and less fanciful than his earlier work. At Alma Reed, the same range includes some of the same pieces. In addition, a project for a *Christopher Columbus Monument* further at-

tests De Filippo's keen abilities. At Reed the painter J. Vicino is also showing. In dark key he plays the field from extreme realism in heads and in Rembrandty night scenes to the abstract and the Surreal. When he gets away from the dark, as he does in a still-life, he can brush with great glint. D. B.

MORE NEW SHOWS

THE intermission stroller at the Majestic Theatre can improve the shining quarter hour by examining a delightful miniature art show: four watercolors by Edgar Bohlman of the very *Porgy and Bess* production he has been watching. Bohlman in loose washes and a sharp pen line preserves all the glamour and verve just seen on stage, *It Ain't Necessarily So* being perhaps the most apt and dashing.

FOUR major seasonal shows, all of them non-jury, are held by the Academy of Allied Arts. One may feel the effect of war in the present spring exhibition, but there are good things in it, such as Kisa Beeck's *Wombat Family*, a fine sculptured group; Joseph Fobert's easily handled oil, *Indian Summer*, and Maria Lampasona's *Around the Bend*. Other contributors whose paintings are meritorious are Howard Clancy and Katherine Cook.

FLOWERS come easily to Mary Chilton Gray, the watercolor exhibitor at the Argent Galleries. A magnolia shows that she is more at home handling one simple bloom than she is with clusters. The little paper called *Old Mill at Taos* is a cozy, fluffy landscape, with admirably selected details and few pleasing colors.

WISTFUL and refined are the portraits of Hester Miller at the 460 Park Avenue Gallery. Howard, with red-orange sweater and black-bordered V-neck, is in the Speicher tradition which Miss Miller imbibed as a student. Though Boston-born, she now hails from Philadelphia and this is her first one-man show in New York.

ALONG with some watercolors and tiny oil landscapes by their teacher, drawings and paintings of Ethel Paxson's students are shown at Marquié. Draftsmanship is the strong point of the younger artists' work.

IN his portraits at Vendome Joseph Kameny records character effectively when the faces have been highly modeled by nature, either through age or through weather. In the small landscapes, sometimes exotic in locale, there is atmosphere.

Schulte

(Continued from page 12)

Her current painting seems to embody the ideal for civilian artists: neither a bitter combatant nor an impassioned commentator, the job is to keep up morale with pleasing, respite-giving pictures. She is also busy trying her hand at posters.

In her desire for direct participation after leaving Paris, she secured a hard-to-get permit to make drawings in the war zone, at Revigny, home town of André Maginot. But even here there is neither rage nor fury. Instead, landmarks and soldiers, expectant but not tense, are arranged with a feeling for compositional space and recorded in a brittle and highly educated pen line that gives these drawings rank among her best work.

This complete ease with a pen is the product of a careful and eventful training in draftsmanship. Brief work under Frank Parsons was interrupted by serious illness after which she had a try at the Art Students' League, remaining long enough under Homer Boss and Bridgman to become expert with the pencil but making an exit while she still retained stylistic independence. Pop Hart, frequent visitor to the Irene Weir classes which she next attended, offered a prize for the best all-around student: Antoinette Schulte walked away with the treasure—a luncheon cloth, appliqué-bedizened, which Hart had picked up on one of his treks.

Followed a spell at Colarossi in Paris and at Fontainebleau where she went to learn fresco painting. A broken leg brought complications, but she stuck out the season before returning to New York and attempting to paint on her own. The results seemed sad to her. She finally ended up in Spain, putting in some years of hard work under the accomplished and solid Academician, Lopez Mesquita, whose competent portrait by her may at present be in Madrid's Gallery of Modern Art. He gave her the artistic soundness she sought, and her great adeptness in painting light is probably a valued souvenir of these years.

Romanticism of a sort got hold

of her in Spain where in a series of pictures of crosses and female nudes she embroidered upon the Calvary theme. Gayer, and more in line with the subjects she now chooses, were the starchy Spanish nursemaids, painted with a sort of Manet verve against Manet-dark backgrounds. In the golden Spanish landscapes of this period, populous with tiny figures, are seen the first traces of the Schulte who a few years ago could turn out an enchanting large landscape of Brittany, heightened by diminutive cyclists riding under an opalescent sky.

In 1928 there was a year in South America, after which she gravitated between Paris, Spain, and the United States, with far-flung trips to Corsica, Scandinavia, and Russia thrown in. Her first one man exhibition was in New York in 1931 and was followed by others here and in Paris. Paris finally became the favorite residence—a rewarding place to work, and a city where associations with top name artists furnished great stimulation. The sheer visual joy Paris had to offer her is attested not only by the landscapes but by the still-life as well. It was her special delight to place great bunches of flowers against a window, and to incorporate into the picture trees she spotted dancing over plastic roof-tops, or the Scheherezade vision that is the Sacré Coeur at night.

American friends have long asked her why she did not apply her talents to the American scene, pointing out that nursemaids in Central Park are probably as paintable as those in Spain. She does not question it. But she resents the term "American scene," and doesn't see why one must treat purely local themes to be an American artist. In her opinion, painters like Chardin and Renoir were eminently French, but their subjects were universal rather than local. What she seeks in this country, where she expects to remain permanently, is a peaceful, scenically varied place in which to work. Beyond a doubt she will find it, and will show us in future exhibitions just how charming such American places can be.

and makes them beautiful in spite of themselves.

America's favorite Japanese, in addition to turning over the entire proceeds of his labors to the victims of his own countrymen, is donating a picture for which a drawing will be held at the close of the exhibition. With the chance of owning a Kuniyoshi costing just \$1, it looks as if the public will not have to be urged to buy.


[The Kuniyoshi colorplate which appears on page 18 is reprinted with permission from the April, 1937, issue of "Esquire." Copyright 1937 by Esquire, Inc.]

Kuniyoshi

(Continued from page 19)

and brushwork are handled with as much coquetry as the lady's own manipulation of the looking-glass.

Edward G. Robinson owns The Daily News (reproduced in color on page 18) which sets the tone of lassitude and half-spoken thoughts of the big portraits. But as these ladies grow more shadowy and introspective Kuniyoshi's color becomes more subtle and shimmering, falling like the artist's blessing on the poor tired, bored things. He knows how to give them grace, too,



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BENDIX SALE: PARKE-BERNET GALLERIES

ROYAL Gobelins tapestry woven circa 1700: "Les Indes."

COMING AUCTIONS

Dealers' League Gives a Charity Auction

IN cooperation with the War Savings Staff of the United States Treasury, the Art and Antiques Dealers' League will hold an auction for the benefit of the American Red Cross, the United Service Organizations, and the Greater New York Fund on May 26 in the ballroom of the Hotel Plaza. War Bonds, which will be bought with proceeds of the sale, will be turned over to these agencies.

Objects in the sale are being offered for the cause by members of the League. Auction services of the Parke-Bernet Galleries and the space in the Plaza ballroom likewise are being donated. Exhibition from May 18 at 52 East 57th St. will acquaint the public with a desirable collection of paintings, fine furniture, porcelains, and objets d'art. Two outstanding items are a 16-inch bronze by Antonio Lombardi representing *The Centaur*, Nessus, and *Deianira*, donated by the Symons Galleries, and an English School *Portrait of Mr. Metcalf*, the painter William Barraud, contributed by Arthur Ackermann & Son.

A Decorator's Stock on Auction Block

ENGLISH eighteenth century furniture and art objects, the stock of Thorval, well-known decorators, will be dispersed at public auction sale on the afternoon of May 28th at the Parke-Bernet Galleries, following exhibition from Friday, May 22. The sale is by direction of Allen McGehee, owner of Thorval, in anticipation of his imminent call to the Armed Forces of the United States. The collection includes many choice Georgian, Regency and Victorian pieces and silver as well as British portraits.

Contents Holmes House, Tapestries to Flatware

THE extensive contents of "The Chimneys," country residence of the late Mrs. Christian R. Holmes

at Sands Point, Port Washington, Long Island, will be dispersed at public auction sale on the premises on May 20, 21, 22 and 23 under the management of the Parke-Bernet Galleries. Exhibition, also on the premises, will be May 16 to May 19 inclusive. There will be an admission charge of fifty cents for benefit of Travelers Aid Society of New York. Admittance to sale by card only.

English and French period furniture, tapestries, Oriental and Spanish rugs, needlepoint and hooked rugs, textiles, decorative articles in pewter and copper, table glass and china, silver and silver-plated ware are included.

Bendix Paintings, Objets d'Art, Tapestries

SEVENTY-ONE catalogue lots of paintings, tapestries, Aubusson and Savonnerie carpets and decorative objects, property of the Bendix Foundation, Chicago, will be dispersed at public auction sale on the afternoon of May 29 at the Parke-Bernet Galleries and sold by order of the United States Court. The collection will be on exhibition at the Galleries commencing Friday, May 22.

In the collection of 34 paintings, are works from French, American, British and other schools. Notable examples are *Reverie* by the Hungarian Mihaly de Munkacsy; *Printemps à Giverny* by Monet; *Le Canal de Loing* by Sisley. In addition to these, there are works by Inness, Cotes, Cazin, Zorn, Rousseau, Daubigny, John Russell, Salmon de Koninck of the Dutch school, Gari Melchers, William Merritt Chase and other artists.

Outstanding in the collection of Brussels, Beauvais and other tapestries is an important Tournai Gothic tapestry, circa 1510, depicting *Judith and Holofernes*. Also of special interest are a Gobelins silk-woven armorial tapestry, a Royal Gobelins tapestry, circa 1700; a Brussels silk-woven armorial tapestry, after David Teniers III by Guiliam van Leefdael, circa 1635.

ART EDUCATION in America

THE summer of 1942, witnessing a general educational speed-up, also brings an intensification in artists' training for important war work and for major morale-building tasks awaiting him later. To this end, schools in large cities prepare for a rush season stressing the industrial arts, teacher's training, courses in camouflage, map-making, and the like.

But from Maine to Mexico summer colony schools, assured of the safety of their locations, plan to go on. Offering to the landscapist the greatest scenic variety from the New England coastline to the mountains of Vermont, North Carolina, and the Far West, they present a range of educational

methods as well. Some are universities with possibilities of study in other subjects along with the arts. Some have large and varied faculties; some are one-man taught with concentration on personal style and specific techniques. To facilitate the task of the student in his choice, the list below answers the most frequently asked questions: Where is the school? What is stressed? What teachers? What are the dates and the minimum registration period? What the cost? Is academic or other credit given? Further information can be had by applying to the schools themselves. Additional schools will be listed in the June 1 ART NEWS together with an index of and by teachers.

TABLOID GUIDE FOR STUDENTS

NEW ENGLAND

BOOTHBAY HARBOR, ME.: Anson Kent Cross Sch. Jul. 5-Aug. 15. No min. COURSES: vision tr. in draw. & ptg. INSTR.: Anson Cross, Edwin Brown, Carol Spaulth, Linda Smith. FEE: \$12 wk., \$60 term. LIV. EXP.: rm. \$5-\$10 wk.

MONHEGAN, ME.: Monhegan Isl. Sch. Jul. 1-Aug. 11. 2 wk. min. COURSES: beg. & adv. Ldscap. ptg. Problems. INSTR.: Margaret Jordan Patterson. FEE: \$25 2 wks.; \$50 term. LIV. EXP.: \$17 wk. rm. & meals. Rm. \$6 wk. up. CREDIT: given in some schools.

FREEPORT, ME.: Freeport Atelier. Jul. 1-Sep. 3. 2 wk. min. COURSES: ptg. wkly. discussions. INSTR.: Philip N. Yates. FEE: \$5 wk. LIV. EXP.: \$10-\$10 wk.

GOOSE ROCKS BEACH, ME.: O'Hara Watercolor Sch. Jul. 1-Aug. 29. No min. COURSES: theory & pract. for critics, teachers & artists. Lectures, films, exhibitions. FEE: \$45 4 wk. term; \$75 season. LIV. EXP.: rm. \$5 up wk.; meals \$12 up wk. cottages \$300 season.

OGUNQUIT, ME.: Ogunquit Sch. of Ptg. & Sculpt. Jul. 13-Aug. 21. No min. COURSES: all br. ptg. & sculp. INSTR.: Bernard Karhol, Wm. von Schlegell, Rob. Laurent. FEE: \$12 wk.; \$60 term. LIV. EXP.: hotels \$15 wk. up; studios \$100 up season.

DURHAM, N. H.: Univ. New Hampshire. Jul. 29-Sep. 18. 2 sessions. COURSES (art) draw., ptg. teaching of art. Demonstr. & lab. INSTR.: Geo. R. Thomas, Eugene Myers, Eliz. Colburn & others. FEE: \$10 per semester hr. LIV. EXP.: rm. \$3-\$5 wk.; meals \$7 wk. up. CREDIT: Full U. of Vt., transferable.

WINNISQUAM, N. H.: Tall Timbers Art Colony. Jul. 1-Aug. 30. 1 wk. min. COURSES: draw., we., oils. INSTR.: Helen Stotesbury, Lois Tracy, Francis Merritt, William Holst. FEE: \$5-\$7 wk. LIV. EXP.: rm. & meals \$15-\$30 wk.

CAMBRIDGE JUNCTION, VT.: Univ. of Vermont. Jul. 1-Aug. 18. Must take full course. COURSES (art): adv. ptg. draw. applied art, appreciation, education, etc. INSTR.: Barse Miller, Herbert Barnett, Eugene Myers, Eliz. Colburn & others. FEE: \$10 per semester hr. LIV. EXP.: rm. \$3-\$5 wk.; meals \$7 wk. up. CREDIT: Full U. of Vt., transferable.

CASTLETON, VT.: Clara Ward Colony. Arthur Ward Farm. Jul. 1-Oct. 7. 1 wk. min. COURSES: design, dr. ptg. INSTR.: Clara Ward Reynolds. FEE: \$15 wk.; \$150 season. LIV. EXP.: rm. & meals \$25 wk. CREDIT arranged.

PERU (MANCHESTER), VT.: New York Art Career Sch. at Kandahar Lodge. Jul. 1-Sep. 7. 1 wk. min. COURSES: all br. ptg., fashion, design. INSTR.: Charles Hartbaumann. FEE & LIV. EXP.: \$40 wk., \$280 season incl. tuition, rm. & meals.

BOSTON, MASS.: Museum of Fine Arts. June 8-Aug. 28. Can reg. single course. COURSES: emph. on war camouflage, phot. drafting, etc., as well as ptg. draw., crafts, sculpt. & hist. INSTR.: Russell Smith, Karl Zerbe, E. Blanchard Brown & others. FEE: \$45 course. CREDIT: full term part of "three years in two" course.

BOSTON, MASS.: Vesper George Sch. Jul. 6-Aug. 14. COURSES: fine & com. art. FEE: \$50 term. LIV. EXP.: \$8-\$12 wk.

BERKSHIRE, MASS.: Blake Studios. Jul. 1-Aug. 30. COURSES: dly. crit. in draw., color, comp. Crses. for teachers. INSTR.: Leo B. Blake. FEE: \$10 wk. LIV. EXP.: rm. & meals from \$12.50 wk. CREDIT: N. Y. City Brd. Educat. Alertness Credit.

EAST GLOUCESTER, MASS.: Romano Sch. Jul. 15-Sep. 11. 1 wk. min. COURSES: Ptg. & modeling. INSTR.: Umberto Romano. FEE: \$40 wk.; \$70 season. LIV. EXP.: rm. \$6 up wk.; meals, \$15 up wk. CREDIT can be arranged.

EAST GLOUCESTER, MASS.: Thurn Sch. of Mod. Art. June 15-Sep. 15. COURSES: draw. & ptg., indiv. instr., lectures. INSTR.: Ernest Thurn. FEE: \$15 wk.; \$80 season. LIV. EXP.: rm. & meals \$15 wk. up. CREDIT in colleges N. Y. City Brd. Educat. Alertness Credit.

ANNISQUAM, GLOUCESTER, MASS.: Margaret Fitzhugh Browne. Jul. 15-Sep. 15. No min. COURSES: draw. & ptg., beg. & advan.

INSTR.: Margaret Fitzhugh Browne. FEE: \$10 wk. LIV. EXP.: rm. \$5 wk. up; meals \$10 wk.

ROCKPORT, MASS.: Hibbard Sch. of Ptg. Jul. 1-Sep. 1. 2 wk. min. COURSES: indiv. instr. in ptg. INSTR.: Aldre Hibbard, N.A. FEE: \$10 wk.; \$60 term. LIV. EXP.: rm. \$4 up wk.; meals \$7 up wk. CREDIT certificate honored by brds. of educat.

ROCKPORT, MASS.: Stevens Sch. June 15-Sep. 15. 1 wk. min. INSTR.: W. Lester Stevens. FEE: \$10 wk., \$35 mon. LIV. EXP.: from \$14 wk.

PROVINCETOWN, CAPE COD, MASS.: Cape Sch. of Art. Jul. 1-Aug. 30. No min. COURSES: all br. oil & w. INSTR.: Henry Hensche. FEE: \$10 wk., \$30 4 wks.

BREWSTER, CAPE COD, MASS.: Forty-One Doors. Jul. 1-Aug. 30. COURSES: dr. & ptg. (also writing under Conrad Aiken). INSTR.: Mary Hoover Aiken. FEE & LIV. EXP.: \$375 for 2 months, incl. tuition, rm. & meals.

NOANK, CONN.: Robert Brackman: classes. Jul. 29-Sep. 5. COURSES: studio & ldschap. ptg. INSTR.: R. brackman. FEE: \$20 wk.; \$100 term. LIV. EXP.: rm. & meals \$16 wk. up.

NOANK, CONN.: Harve Stein Water Color Group. Jul. 13-Aug. 14. COURSES: w. theory & tech. Lectures. Informal instr. Beg. & advan. FEE: \$15 wk.; \$45 term. LIV. EXP.: rm. & meals \$16 wk. up.

MIDDLE ATLANTIC

CATSKILL, N. Y.: Artists' Hill. Werner Drewes Workshop. Jul. 15-Aug. 15. 2 wk. min. COURSES: draw. & ptg.; textile design, weaving, etc. INSTR.: Werner Drewes, Margaret Drewes. FEE: \$20 for 2 wks. LIV. EXP.: \$18 wk. rm. & meals at school. CREDIT: N. Y. City Brd. Educat. Alertness Credit.

CORNWALL-ON-HUDSON, N. Y.: Bruce Mitchell Sch. of Ldschap. Ptg. Ju. 15-Sep. 15. Week-ends. COURSES: indiv. instr. & group crit. in ldschap. ptg. INSTR.: Bruce Mitchell. FEE & LIV. EXP.: \$25 wk. incl. tuition, rm. & meals. \$7 week-end.

ELIZABETHTOWN, N. Y.: Wayman Adams Portrait Classes. Jul. 15-Sep. 7. 1 wk. min. COURSES: port. ptg. & sculpt. lithography. INSTR.: Wayman Adams, Jessie Potter Vonnich. FEE: \$15 wk. per subj.; \$150 term. LIV. EXP.: \$14-\$20 wk., rm. & meals. CREDIT: N. Y. City Brd. Educat. Alertness Credit.

NEW YORK CITY: Central Park Sch. of Art. Ju. 29-Jul. 24. Month min. COURSES: fashion ill. ptg., draw. com. art. Design. Indiv. work. INSTR.: Christian Schmuck, Arthur Black, Sonja Viborg. FEE: \$30 month. LIV. EXP.: rm. & 2 meals day, \$8 wk. up.

NEW YORK CITY: Alfred Cramer Classes. Jul. 15-Aug. 15. COURSES: fresco, secco, encaustic. INSTR.: Alfred D. Cramer. FEE: \$150 for 3 subj., \$100 for 1.

NEW YORK CITY: Columbia University. Jul. 7-Aug. 14. COURSES: wide range in art hist., art appreciation, education, comm. & indust. art, as well as ptg. sculpt. etc. INSTR.: Hugo Robus, Ettore Salvatore, C. J. Martin & many others. FEE: \$12.50 per point. LIV. EXP.: \$160-\$200 term. CREDIT: full Univ. credit.

NEW YORK CITY: Fashion Academy. Jul. 6-Aug. 30. COURSES: indiv. instr. design, illustr. etc. INSTR.: Emil Alvin Hartman & others. FEE: \$165 6 wk. full time, incl. books & materials. LIV. EXP.: rm. & meals \$15 wk. up.

NEW YORK CITY: Grand Central Sch. of Art. Jul. 16-Sep. 4. 4 wk. min. COURSES: ptg-fashion, advt. cartoon. INSTR.: F. Clifford Young, Mario Cooper, & others. FEE: \$10 wk. per class. LIV. EXP.: rm. & meals \$15 wk. up.

NEW YORK CITY: Master Institute. All summer. COURSES: fund. of ptg. & draw. INSTR.: Robert Holty & others. FEE: \$10 month. LIV. EXP.: rm. & meals \$15 wk. up.

NEW YORK CITY: Joseph Newman Art Sch. All summer. COURSES: studio & outdoor work in ptg. & draw. INSTR.: Joseph Newman. FEE: depends on work taken.

NEW YORK CITY: Parsons Sch. of Design. Jul. 6-Aug. 14. COURSES: draw. ill., interior decor., fashion. advt. educat. etc. etc. FEE:

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meals \$15 wk. up.
NEW YORK CITY: Phoenix Art Institute. Ju.
15-Aug. 29. Month usual min. COURSES:
draw, pte., illus. advertising, etc. Camouflage.
INSTR.: Franklin Booth, L. M. Phoenix, &
others. FEE: \$8-\$40 month. LIV. EXP.: rm.
& meals \$15 wk. up. CREDIT: N. Y. City
Brd. Educat. Alertness Credit for some subj.

NEW YORK CITY: New York Schl. Interior
Decoration. Jul. 6-Aug. 14. COURSES: vari-
ous practical training courses in decoration,
also draw. INSTR.: Louis Bouche & others.
FEE: \$25-\$45 full course. LIV. EXP.: rm.
& meals \$15 wk. up.
NEW YORK CITY: Arthur Silz Outdoor Ptg.
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Arthur Silz. Also studio work. FEE: \$1 per
trip to members. Trans. extra.

NEW YORK CITY: Traphagen School of Fash-
ion. Jul. 6-Aug. 14. COURSES: Fashion, ill.
textile, int. decor. etc. FEES: 6 wk. course,
\$95. LIV. EXP.: rm. & meals \$15 wk. up.
NEW YORK CITY: Universal School of Handi-
crafts. All Summer. 4 lessons min. COURSES:
ptg., carving & all crafts. Civilian defense.
INSTR.: Ward Montague, Edw. T. Hall, &
others. FEE: \$25 wk. CREDIT: N. Y. City
& N. J. Brd. Educat.

WOODSTOCK, N. Y.: Archipenko Art Schl.
Ju. 1-Aug. 22. COURSES: thorough funda-
mentals of pte., sculp. & ceramics for prof.
& beginners. INSTR.: Alexander Archipenko.
FEE: \$20 1 mo. 1/2 day; \$90 Season full time.
LIV. EXP.: rm. \$18 mo. up.
NEW HOPE, PA.: New Hope Schl. of Art.
June 29-Aug. 22. 4 wk. terms & week-end.
COURSES: sculp.; all br. pte., incl. mural &
abstract. INSTR.: Harry Rosin, Sidney Dick-
inson, John Folinsbee, Max. Vanka, Harry
Leith-Ross, Chas. Child, R. D. Miller, L. R.
Noy. FEE: \$25 per 4 wk. 1/2 time. LIV.
EXP.: rms. \$16 mo. up; meals \$36 mo.

PHILADELPHIA, PA.: Penna. Acad. of the
Fine Arts. Jul. 16-Jul. 25. COURSES: pte.,
sculp., illus. INSTR.: Geo. Harding, R. C.
Nuse, F. Speight, Bruce Moore.
PHILADELPHIA, PA.: Stella Elkins Tyler
Schl. of F. A. Temple Univ. Ju. 20-Aug. 7.
COURSES: pte., sculp., graphic, crafts.
INSTR.: Alex. Abels, Raph. Sabatini, R.
Staffel.

PHILADELPHIA, PA.: Univ. of Penn. Ju. 22-
Aug. 1. COURSES: draw, design, art appr.
INSTR.: P. C. K. Domville, J. C. House,
J. P. Metheny. FEE: \$12.50 semester credit.
LIV. EXP.: rm. \$30, 6 wks. CREDIT appr.
most state boards.
BALTIMORE, MD.: Maryland Institute. Ju.
22-Jul. 31. COURSES: design, draw., model-
ing, interior decor. etc. FEE: \$20 per course.
WASHINGTON, D. C.: National Art Schl.
Ju. 15-Aug. 29. COURSES: all br. fine &
comm. art. FEE: \$25-\$35 mo. LIV. EXP.:
rm. & meals \$45-\$50 mo. CREDIT: N. Y. City
Brd. Educat. Alertness Credit & others.

SOUTH
LITTLE SWITZERLAND, N. C.: Summer
schl. of Ringling Schl. of Art. Ju. 15-Aug. 29.
1 wk. min. COURSES: all br. pte. & design.
Students, teachers. FEE: \$105 term. LIV.
EXP.: rm. & meals \$150 term at schl.
CREDIT: academic & reg. given.
ATHENS, GA.: Univ. of Georgia. Ju. 8-Aug.
19. 2 terms. COURSES: basic princ. various
mediums. Hist., crit. INSTR.: Lamar Dodd,
Annie M. Holiday & others. FEE: \$23.75
term. LIV. EXP.: rm. & meals, 11 wks.
appr. \$95. CREDIT: full univ. credit.

MIDDLE WEST
CINCINNATI, O.: Cincinnati Art Academy.
Ju. 22-Aug. 14. 2 terms. COURSES: draw,
ptg., comm. art. INSTR.: Myer Abel, Regi-
nald Grooms & others. FEE: \$10-\$20 course.
CLEVELAND, O.: Cleveland Schl. of Art.
Ju. 22-Sep. 11. 2 terms. COURSES: pte.
design, theory, crafts. FEE: \$30 course.
CREDIT given.

BLOOMFIELD HILLS, MICH.: Cranbrook
Academy of Art. Ju. 22-Aug. 28. COURSES:
ptg., sculp., design, crafts. INSTR.: W.
Mitchell, Zoltan Sepeshy, Carl Millet, Eilei
Saarinen, Walter Baermann & others. FEE:
LIV. EXP.: \$265 for 10 wks. incl. tuition,
rm. & meals. CREDIT: academic.
INDIANAPOLIS, IN.: John Herron Art School.
Ju. 15-Sep. 4. Two terms. COURSES: pte.,
sculp., comm. art. INSTR.: Donald Mattison,
David Rubins, & others. FEE: 1/2 day, 6
wks. \$25; full day, 12 wks. \$70. LIV. EXP.:
rm. & meals \$10 up wk. CREDIT given.

CHICAGO, ILL.: Chicago Academy of Fine
Arts. Ralph Pearson Design Workshop. Ju. 29-
Aug. 7. COURSES: general princ. & ad-
vanced, pte., sculp., draw. INSTR.: Ralph
Pearson. FEE: \$50 for 4 wks. LIV. EXP.:
rm. & meals \$10 wk. up.
CHICAGO, ILL.: Art Institute Schl. Ju. 29-
Aug. 7. COURSES: pte. & all br. design.
Art hist. INSTR.: Julie de Diego, Briggs
Dyer & others. CREDITS fully recog.
CHICAGO, ILL.: Evanston Academy of Fine
Arts. Ju. 22-Aug. 13. COURSES: pte. design,
art ed. INSTR.: Carl Scheffler. FEE: \$13.50-
\$68. LIV. EXP.: rm. & meals \$80 up for 8
wks. CREDITS recog. Northwestern & else-
where.

CHICAGO, ILL.: Schl. of Design in Chicago.
2nd Summer session on farm, Somonauk, Ill.
Ju. 22-Aug. 1. COURSES: in add. to reg.
design, camouflage & Seminar on Spirit of
Invention. INSTR.: Moholy-Nagy & many
others. FEE: \$85 term (at Chicago). FEE &
LIV. EXP.: (at Somonauk) \$165 incl. tuition,
rm. & meals for term.

ST. LOUIS, MO.: Washington Univ. Ju. 15-
Sept. 3. 2 terms. COURSES: draw, pte.,
art ed., drafts, art hist. etc. INSTR.: Univ.
faculty. FEE: \$15-\$25 course. LIV. EXP.:
dorm rms. \$22.50 up per 6 wk. session.
CREDIT: full academic.
MINNEAPOLIS, MINN.: Minneapolis Schl.
of Art. Ju. 22-Jul. 31. COURSES: draw, pte.,
graphic art, design. INSTR.: J. T. Johnson,
Gustav Krollmann & others. FEE: full time,
\$35 session. LIV. EXP.: \$50 for 6 wks.
CREDIT: academic and N. Y. City Brd. Ed.
Alertness.

WEST
ALBUQUERQUE, N. M.: University of New
Mexico. Ju. 8-Aug. 1. COURSES: pte. de-
sign, art ed., hist., etc. INSTR.: Jesus
Guerrero Galvan & others. FEE: \$15-\$20
course. LIV. EXP.: rm. & meals, \$50-\$50
session. CREDIT: academic.
TAOS, N. M.: University of N. M.: Field School
of Art. Ju. 8-Aug. 1. COURSES: draw, pte.,
lith. INSTR.: Millard Sheets, Kenneth M.
Adams, Victor Higgins, E. Blumenschein,
And. Dasburg & others. FEE: \$45 term. LIV.
EXP.: rm. & meals, \$11.50 wk. CREDIT:
academic.

SANTA FE, N. M.: Univ. of New Mexico
Field School of Indian Art. Ju. 27-Aug. 22.
COURSE: Indian Art. FEE: \$200. CREDIT
given for min. of work.
MILLS COLLEGE, Cal.: Mills College. Ju. 29-
Aug. 8. COURSES: architecture, art hist.
crafts, pte., sculp. INSTR.: Richard Neutra,
Alfredo Lozano, Antonio Salomayor & others.
CLAREMONT, CAL.: Claremont Colleges Grad-
uate Seminars. Ju. 29-Aug. 7. COURSES:
techniques of pte., sculp., ceramics. Also
lectures by architect, curator, critic, collec-
tors, dealer. INSTR.: Milford Zornes, Al-
bert Stewart, Roland J. McKinney, Edw. G.
Robinson & others. FEE: \$50 seminar. LIV.
EXP.: \$30-\$63 6 wks. CREDIT: academic
graduate & undergraduate.

MEXICO
SAN MIGUEL ALLENDE: GUANAJUATO:
MEXICO: Escuela. Universitaria de Bellas
Artes. Ju. 15-Sep. 15. COURSES: pte.,
sculp., crafts, languages. INSTR.: Rufino
Tamayo, Stirling Dickinson, Pedro Martinez
& others. FEE & LIV. EXP.: \$110 1st. mo.,
\$75 2nd mo., \$65 3rd mo. incl. tuition, rm.
& meals.

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CHINESE ART

Icons

(Continued from page 11)

The reproduction on page 10 shows one of the earliest icons in the exhibition, *The Nativity of Our Lord*, Novgorod, latter part of the fourteenth century, from the collection Zolotnitzky, an example of pure iconic style redolent of Hellenistic suggestions. Another early Novgorod work is *Saint George Killing the Dragon*, on the same page. The *Annunciation of the Royal Doors*, page 9, is a typical feature of the iconostasis scheme.

The *Fiery Ascent of the Prophet Elija* is on page 11, another of those iconic themes dear to the folklore of the Russian, who went on worshipping in him the pagan God of Thunder.

One of the latest paintings in the show dates from the first third of the seventeenth century and is a typical example of the Moscow Workshops of that period. It represents the *Princes David and Constantine in an Attitude of Prayer*. Above them is seen *Our Lady of the Sign*. In this icon the virtuosity of the brush reaches its apogee. In color and fine-woven gold ornamentation, as well as in the pattern of the Chinese cloud-bands in the background, it recalls Persian miniatures. The naturalistic details of

Academy

(Continued from page 13)

stitute policies. Let us hope that in the years to come Margetson's race may be equally honored in painting and sculpture.

No one who truly loves beauty should be surprised in the current show, which has been superbly stage-managed by Martin Birnbaum. Here works in new techniques by Maurice Sterne (two flower pieces) and by Albert Sterner (an *omnium gatherum* still-life) are shown with more conservative ones—drawings and sculpture by Paul Jennewein. John Marin has a wall all to himself on which four periods, 1921, 1928, 1937, and 1941 are grandly displayed, the 1941 showing being an oil of the sea, monumentally troughed and trowelled. Hobart Nichols exposes a glowing agricultural landscape, in which the color and weight of wet clods right after a rain is echoed with correctness.

Unusual portraits both in painting and sculpture dot the main hall. In oils Charles Dana Gibson has produced a portrait worthy to rank with great achievements in the nervously drawn study of a mustachioed gentleman. Sidney Dickinson offers an admirably highlighted character study, while John Johansen's *Rev. Edmund Randolph* has the luminous honesty of Dutch seventeenth century work, after the manner of which it is framed.

brocaded kaftans and ermine-lined opashen (princely capes) make it a splendid costume document of the times of the first Romanoff. It comes from the private collection of the late Czar and the catalogue erroneously gives it an earlier date. The panel (page 11) can be with great certainty attributed to Prokopi Chirin or his workshop.

When thirty years ago the interest of the Russian aesthetes turned to the newly discovered art treasures, Cézanne, Matisse and the Fauves were exciting their enthusiasm. Conversely the virtuosity of the Stroganoff masters and of the late Moscow school did not rate high in their appreciation. In our own days of Salvador Dali and Tchelitchew we are no longer afraid of technical brilliance and Prokopi Chirin may at last come into his own.

Finally, on page 9, we reproduce a specimen of the production of the icon painters of Palekh of our days, who for centuries have cultivated the craft of icon painting and still are doing so in that very Suzdal-Vladimir region where it had settled in the twelfth century. The Soviets have poured new wine in the old bottles but the craft is still the same and the elements of icon style are still recognizable.

An early Edward Bruce, *French Farmyard*, quite preferable even in its porcelaneous style to Bruce's present dispensation, is interestingly conservative against Ernest D. Roth's hillside at Antibes. John Sloan's first and last periods in oil are instanced as well as a generous display of his etchings. The space for prints and drawings has been amply allotted.

As for the sculpture shown, the creators of it must feel, as Salmon P. Chase did of Lincoln, that now they are for the ages, so handsomely are their works mounted on marble or onyx pedestals. Prominent among these installations are Maurice Sterne's *Woman of Anticoli*, with her pointed head-dress; Walker Hancock's tinted terracotta *Finnish Boy*, as trenchant a characterization as the exhibition can boast; Anna Hyatt Huntington's *Deer*; Herbert Haseltine's two horses; Hunt Diederich's decorative *Goats*, and John Flannagan's gorgeous, wild *Head of Saint-Gaudens* in green bronze.

Induction of five new members of the American Academy, which took place on May 9, brings to this distinguished fold Barry Faulkner, well known muralist; painters Eugene Speicher and John Sloan; John Alden Carpenter, composer; and Henry Shepley, architect. A newly established Award of Merit Medal with \$500 cash prize attached was presented on this same occasion to Charles Burchfield.

WHEN & WHERE TO EXHIBIT

ASBURY PARK, N. J., Berkeley-Carteret Hotel, June 13-Sept. 14. Annual Summer Oil Exhibition. Open to all artists. Medium: oil. Jury. Prizes. Works due June 8. Mrs. W. H. D. Koerner, Chairman, 209 Grassmere Ave., Interlaken, N. J.

BLUE RIDGE, N. C., All-Southern Art Institute, Aug. 3-9. All-Southern Art Annual. Open to all artists. All mediums. No jury. No prizes. Works due July 20. Dr. W. D. Weatherford, Director, 806 Third National Bank Bldg., Nashville, Tenn.

COLUMBUS, O., Columbus Gallery of Fine Arts, September. Ohio Watercolor Soc. Annual Circuit Exhibition. Open to members (membership open to Ohio residents). Mediums: watercolor. Jury. Exhibition will circulate in Ohio from Oct. to June. Entry cards & works due Sept. 8. Mrs. R. M. Gatrell, Sec'y., 1492 Perry St., Columbus, O.

DAYTON, O., Art Institute, November. Ohio Print Makers Annual. Open to artists born or resident in Ohio. All print mediums. Jury. No prizes. Exhibition circulates all year. Entries due Oct. 26. Margaret Weddell, Sec'y. to Director, Dayton Art Institute, Dayton, O.

EAST HAMPTON, N. Y., Guild Hall, July 25-Aug. 16. Regional Exhibit. Open to artists of N. Y., N. J., Pa., and New England states. Medium: oil. \$2 fee for each entry. Jury. Cash prize. Entry cards due July 2; works July 17. Warren Whipple, Guild Hall, East Hampton, L. I., N. Y.

FITCHBURG, MASS., Fitchburg Art Center, Sept. 13-Oct. 6. Regional Art Exhibition. Open to artists of central Mass. All mediums. No jury. No prizes. Works due Sept. 1. Daniel Tower, Director, Fitchburg Art Center, Fitchburg, Mass.

GLOUCESTER, MASS., North Shore Arts Association Galleries, June 28-Sept. 13. North Shore Arts Assoc. Annual. Open to members. Mediums: oil, watercolor, prints, & sculpture.

Jury. Cash prizes. Works due June 5. Adelaide Klotz, Secretary, Rear 197 E. Main St., Gloucester, Mass.

HANOVER, N. H., Carpenter Galleries, Dartmouth College, August 1-23. New Hampshire Art Association Annual. Open to natives of N. H., or residents for 2 months of year. All mediums. Mr. Arthur Schmalz, 22 Fiske Rd., Concord, N. H.

MASSILLON, O., Massillon Museum, Nov. 1-30. Seventh Annual. Open to residents & former residents of Stark (Ohio) and adjoining counties. All mediums. Jury. Purchase prize. No entry cards. Works due Oct. 22. Albert E. Hise, Curator, Massillon Museum, Massillon, O.

MONTCLAIR, N. J., Montclair Art Museum, Nov. 1-29. New Jersey State Annual. Open to artists born in N. J. who live there 3 mos. of year, or have lived there for past 5 years. All mediums. Jury. Awards. Entry cards due Oct. 3; works Oct. 4-11. Mrs. D. A. Anderson, Sec'y., Montclair Art Museum, Montclair, N. J.

NEWARK, N. J., Artists of Today Gallery, June 1-20. Newspaper Cartoonists & Photographers Exhibition. Open to New Jersey newspaper men. No jury. Entry cards due May 25; works May 27. Mrs. H. C. Bradley, Jr., Sec'y., Artists of Today, Newark, N. J.

NEW YORK, N. Y., Academy of Allied Arts, July 1-Aug. 30. Summer Annual. Open to all artists. Mediums: oil & watercolor. Entry cards due June 20. Leo Nadon, Director, 349 W. 86th St., New York, N. Y.

NEW YORK, N. Y., Fine Arts Galleries, Oct. 27-Nov. 9. Allied Artists of America Annual. Open to all artists. Mediums: oil, watercolor, sculpture & mural. Jury. Prizes. Entry cards due Oct. 20. (Entry blanks ready in Sept.) Harry E. Olsen, 321 E. 44th St., New York, N. Y.

NEW YORK, N. Y., Vendome Gallery, June 6-Sept. 6. Summer Offensive & Revolving Baroque Exhibitions. Open to all artists. Mediums: oil, watercolor & sculpture. Small fee. Works due Mon. & Tues. of each week. Joseph Buzzelli, 23 W. 56th St., New York, N. Y.

OAKLAND, CAL., Oakland Art Gallery, Sept. 27-Nov. 1. Watercolor & Print Annual. Open to all artists. Mediums: watercolor, pastel, drawing & prints. Jury. Prizes. Works due Sept. 19. Write for entry blank in August. Oakland Art Gallery Municipal Auditorium, Oakland, Cal.

PORTLAND, ORE., Portland Art Museum, June 6-July 3. All-Oregon Annual. Open to artists resident or working in Oregon. Mediums: painting & sculpture. No jury. At least 10 works will be purchased. Special section will feature work of men in armed forces, & is open to men now stationed in Oregon & to Oregon residents in service elsewhere. Entry cards & works due May 26. Portland Art Museum, West Park & Madison, Portland, Ore.

RUTLAND, VT., Rutland Library, June 1-30. Mid-Vermont Artists Exhibition. Open to all Vermont artists and those living within 50 miles of Rutland. Medium: oil. Non-members must pay \$2 dues. Works June 1-2. Mid-Vermont Artists Studio, 11 Center St., Rutland, Vt.

SAN FRANCISCO, CAL., Museum of Art, Autumn, 1942. San Francisco Art Assoc. Annual. Open to all artists resident in U. S. Mediums: oil, tempera on panel, & sculpture. Jury. \$1.00 in prizes. San Francisco Museum of Art, Civic Center, San Francisco, Cal.

SANTA FE, N. MEX., Museum of New Mexico, Sept. 1-30. Southwestern Annual Exhibition. Open to artists of Ariz., Cal., Tex., & N. Mex. All mediums. No jury. No prizes. Entry cards due Aug. 1; works Aug. 25. Mrs. Mary R. Van Stone, Curator of Art Museum, Santa Fe, N. Mex.

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COMPETITIONS & SCHOLARSHIPS

GUGGENHEIM MEMORIAL FOUNDATION: Fellowships of \$2,500 each for one year's research, or creative work in fine arts, including music. Open to all citizens of U. S. between ages of 25 and 40, or, in exceptional cases, over 40. Selections to be made on basis of unusual capacity for research, or proved creative ability. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue, New York, N. Y.

HIGH MUSEUM SCHOOL OF ART, ATLANTA: Two full scholarships for one year's tuition. Open to high school seniors of Southeast. Samples of work must be submitted by July 1. L. P. Skidmore, Director, 1262 Peachtree St. N.E., Atlanta, Ga.

OHIO UNIVERSITY, ATHENS: Teaching fellowship in art education open to qualified student who holds baccalaureate degree from accredited college with major in art. Stipend: \$300 & tuition. Fellow is required to give one half time to teaching, and to carry one half normal load of graduate work toward master's degree. Send information regarding special

training & references to Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens, O.

STUART SCHOOL OF DESIGN, BOSTON: Scholarships of \$100 & \$200 for one year's study in commercial art. Open to high school graduates. Awards to be made on basis of ability & need. Write Scholarship Committee, Stuart School, 102 the Fenway, Boston, Mass.

SYRACUSE UNIVERSITY, SYRACUSE: Twenty scholarships of \$100 each to freshman in College of Fine Arts. Awards on basis of high school record & evidence of ability in major field. Dr. F. N. Bryant, Director of Admissions, Syracuse University, Syracuse, N. Y.

SYRACUSE UNIVERSITY, SYRACUSE: One full and four half scholarships in art, music & architecture. Open to graduates of accredited high schools who must meet entrance requirements of College of Fine Arts. Scholarships may be held until completion of course. Applications due June 25; competition to be held July 11. Write Dean H. L. Butler, College of Fine Arts, Syracuse Univ., Syracuse, N. Y.

UNITED HEMISPHERE POSTER COMPETITION: Museum of Modern Art offers 34 cash prizes totalling \$2500 for posters by citizens of all countries in Western Hemisphere. Posters must use one of following slogans in English, Spanish or Portuguese: Hands Off the Americas; 21 Republics—1 Destiny; Unite Against Aggression; Fight for a Free America. Posters may be designed for any medium; designs are to be 30" wide x 40" high, with margin at least 1" on all sides. Winning posters will be exhibited at Museum of Modern Art next autumn & later circulated throughout hemisphere. U. S. Govt. will have use of designs for reproduction. Entries must be anonymous. Closing date July 28. For program, in any of 3 languages, write Eliot F. Hayes, Director, Dept. of Industrial Design, Museum of Modern Art, 11 W. 53rd St., New York, N. Y.

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND: Fellowships for Virginia artists under 38 years old. Open to artists or art students born in Virginia, or resident in Virginia for 5 years. Committee will make awards on merit and need. Applications due by June 1. T. C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond.

THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTING UNLESS OTHERWISE SPECIFIED

ALBUQUERQUE, N. MEX., La Quinta Gall.: Peter Hurd, to May 31.
ALBANY, N. Y., Inst. of Art: Artists of Upper Hudson Annual, to May 31.
ANDOVER, MASS., Addison Gall.: Charles Hookins, to June 15.
AUSTIN, TEX., Univ. of Texas: Britain at War, to May 31. Camouflage Section.
BALTIMORE, MD., Municipal Museum: Giorgio Cavalleri, May 17-June 14.
BIRMINGHAM, ALA., Public Library: Textiles, to May 31.
BOSTON, MASS., Doll & Richards: Jeanne De Loris, to May 20.
BUTTE, MONT., Art Center: Hi-School Art: WPA Art Project, to May 31.
CAMBRIDGE, MASS., Fogg Museum: Modern Theatre Designs; Indian Pigs. & Sculpture, to May 31.
CEDAR RAPIDS, IA., Art Assoc.: Public School Exhibit, to May 31.
CHAPEL HILL, N. C., Person Hall Gall.: North Carolina Artists, to May 25.
CHARLOTTE, N. C., Mint Museum: Middle Atlantic Exhibition; Charlotte, to May 31.
CHARLOTTESVILLE, VA., Univ. of Virginia: Edmund Archer, to June 15.
CHICAGO, ILL., Art Inst.: International Watercolor Annual, to Aug. 23.
Findlay Gall.: 19th Century French Masters, to May 20. Six Chicago Ptrs., to June 5.
Mandel Bros.: North Shore Art Guild, to June 10.
Reullier Gall.: Maude Hutchins, to May 23.
CINCINNATI, O., Art Museum: Ohio Watercolorists, to May 31.
Taft Museum: Old French Toiles de Jouy, to May 25.

CLEVELAND, O., Museum of Art: Cleveland Artists & Craftsmen, to June 7.
COLUMBUS, O., Gall. of Fine Arts: Contemp. Chilean Art, to June 14.
CONCORD, N. H., State Library: Mr. & Mrs. Arthur Schmalz, to May 30.
COSHOCTON, O., Johnson Humrickhouse Museum: Art in Coshocton Industries, to May 31.
DELAWARE, O., Ohio Wesleyan Univ.: Alumni Exhibit, to June 1.
DENVER, COL., Art Museum: Pigs. from Chicago Art Inst. Annual, to June 14.
DE MOINES, IA., Art Center: WPA Exhibition, to May 31.
DETROIT, MICH., Inst. of Arts: Public School Art, to May 31. Detroit Architectural Exhibit, to June 5.
EASTHAMPTON, MASS., Williston Acad.: Art of the Soil, to May 27.
ELMIRA, N. Y., Arnot Gall.: American Illustrators, to May 31.
EVANSVILLE, IND., Soc. of Fine Arts: Sea & Shore Prints, to May 31.
FITCHBURG, MASS., Art Center: Nat'l. Soap Sculpture: Ian Hugo, engravings; Amer. Artists Prof. League, to May 27.
FLINT, MICH., Inst. of Arts: Flint Artists, to June 7.
FORT WAYNE, IND., Art Museum: Homer Davison, to May 31.
FORT WORTH, TEX., Art Assoc.: Children's Show, to May 31.
GRAND RAPIDS, MICH., Art Gall.: Watercolorists from Federal Arts Project Competition, to June 15.
GREAT FALLS, MONT., Art Center: How Sculpture is Made, to May 31.
GREEN BAY, WIS., Neville Public Museum: Walter Sauer, to May 31.
GROSSE POINTE, MICH., Grosse Pointe Artists Ass'n.: Cora Bliss Taylor, May 18-23.
GROSSE POINTE FARMS, MICH., Alger House: Chinese Art, to June 28.
HAGERSTOWN, MD., Washington County Museum: City & County School Art; E. Comins; drawings, to May 31.
HOUSTON, TEX., Museum of Fine Arts: Public School & Museum School Art Exhibition, to May 31.
INDIANAPOLIS, IND., Herroon Museum: Indiana Artists Annual, to May 31.
IOWA CITY, IA., Univ. of Iowa: Graduate Show, to June 15.
KALAMAZOO, MICH., Inst. of Arts: Kalamazoo Artists Annual, to May 30.
KANSAS CITY, MO., Nelson Gall.: Eugene Berman, to May 31.

LAWRENCE, KAN., Thayer Museum: Raymond Eastwood, to May 31.
LOS ANGELES, CAL., American Contemp. Gall.: Adams; Bowne, to May 22. War Posters, May 23-June 6.
County Museum: Leon Sautter, sculpture, to May 31.
Fairway Gall.: California Spring Landscapes, to May 31.
Foundation of Western Art: Yesterday in California Art, to July 11.
Municipal Art Commission: Riverside Art Ass'n., to May 31.
Vineveno Gall.: Fine Pigs. under \$150, to May 31.
LOUISVILLE, KY., Speed Memorial Museum: Early Ohio Valley Architecture, to May 31.
LURBCK, TEX., Texas Tech. Coll.: Annual Children's Art Show, to May 22.
MANCHESTER, N. H., Currier Gall.: Primitives; Fisher & Partridge, etchings; Grand Central Gall. Oils, to May 31.
MASSILLON, O., Museum: Plan of a Pigs., to May 31.
MEMPHIS, TENN., Brooks Memorial Gall.: Eliot O'Hara: Amer. Color Print Soc. Annual, to May 26.
MIDDLETOWN, CONN., Wesleyan Univ.: Prints Selected by Geo. Davison, to May 31.
MILWAUKEE, WIS., Art Inst.: Exhibits of Rockefeller Foundation Art Project, to May 31.
Layton Gall.: Art in War, to May 30.
MINNEAPOLIS, MINN., Inst. of Arts: Portraits of Amer. Ptrs.; Philip Little, prints, to June 1.
Univ. Gall.: Younger Artists, to May 23. Artists of Upper Mississippi; Student Show, to May 31.
MONTCLAIR, N. J., Art Museum: Prints of Children, to May 31.
NEWARK, N. J., Acad. of Arts: Norman Rockwell, to May 25.
Artists of Today: Spring Exhibition, to May 31.
Museum: Modern Artists of New Jersey; Contemp. Art, to May 31.
NEW HAVEN, CONN., Public Library: Helen Newton, to May 20.
Yale Art Gall.: East Indian Textiles, to May 31. Our Navy in Action, to June 14.
NEW ORLEANS, LA., Arts & Crafts Club: Members Work, to May 30. Arts & Crafts School Exhibit, to May 30.
Delgado Museum: Southern Group, to May 31.
NORMAL, ILL., State Normal Univ.: Student Exhibit, to May 30.

MAY 15-31, 1942

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OAKLAND, CAL., Mills Coll.: Alumnae Exhibit, to May 23. Art Dept. Exhibit, May 24-June 24.
OKLAHOMA CITY, OKLA., WPA Art Center: Calif. Soc. of Etchers, to May 30.
OLIVET, MICH., Olivet Coll.: Prints by Masters of 15th & 16th Centuries, to June 2.
OMAHA, NEB., Joslyn Memorial: Group from Whitney Annual; Polish Engravings, to May 31.
OSHKOSH, WIS., Public Museum: G. L. Larson, to May 31.
PHILADELPHIA, PA., Art Alliance: E. Arnett, to May 28. Contemp. Western Hemisphere Ceramics, to May 31.
Museum of Art: Tapestries by Contemp. French Ptrs., to June 14. Philadelphia Print Makers, May 23-June 1.
Penn. Acad.: Soldiers of Production, May 23-June 14.
Philip Ragan: "The Philadelphia Scene," to May 24. Members Exhibit, May 29-June 29.
PITTSFIELD, MASS., Berkshire Museum: Henry Seaver, to May 31.
PORTLAND, ME., Sweet Museum: School of Fine & Applied Art Exhibit, May 22-June 21.
PORTLAND, ORE., Art Museum: Miro: Americans 1942, to May 31.
PRINCETON, N. J., Print Club: Amer. Artists Portrait Prints, to Sept. 1.
Univ.: C. Goeller, to May 23. J. Davis, May 25-June 6.
PROVIDENCE, R. I., Art Club: Members Annual, to May 24.
School of Design Museum: Worcester Artists: Annual School Exhibit, to May 31.
ROCHESTER, N. Y., Memorial Gall.: Thorne Miniature Rooms: Rochester-Finger Lakes Annual, to May 31.
Public Library: Influences on Early Amer. Ptg., to May 31.
ROCKFORD, ILL., Art Ass'n.: Annual Weaving Exhibition, to May 31.
SACRAMENTO, CAL., Crocker Gall.: L. Curtis: R. Yee: Nat'l. Watercolor Show, to May 31.
State Library: Prairie Print Makers, to May 31.
ST. LOUIS, MO., City Art Museum: Isabey & Benington, to June 30. Internat'l. Watercolor Annual, May 21-June 21.
ST. PAUL, MINN., Gall.: St. Paul School of Art Student Exhibit, to June 1.
Public Library: Public School Exhibit, to May 31.
SALEM, ORE., Art Center: Public School Art, to May 20. Louisiana Artists, May 20-June 10.
SALT LAKE CITY, UT., State Art Center: School Art Exhibit, to May 31.
SAN FRANCISCO, CAL., De Young Memorial Museum: Contemp. Russian Art: Rieo Lebrun, from May 17.
Museum: Annual Watercolor Exhibit, to May 31. Mexican Ptg., May 19-June 14.

NEW YORK CITY

A.C.A., 26 W. 8... Leonard Pittak, to May 23
McMillen, 148 E. 53... Idea for Living by Schiaparelli & Vertes, to May 29
Metropolitan Museum... Cartoons of the Day: Renaissance in Fashion 1942, to June 30
Midtown, 605 Madison... Spagna, to May 16
Isabel Bishop, May 18-June 6
Milch, 108 W. 57... Contemporary Americans, to May 30
Montross, 785 Fifth... Arthur Schwiebert Group, to May 16
Americans, May 18-June 30
Morton, 130 W. 57... Rella Rudolph, to May 23
Group, to May 30
Museum of City of N. Y.
N. Y. Work of Stanford White, to May 31
Museum of Living Art, 100 Wash. Sq.
Americans, to Oct. 1
Museum of Modern Art
War-time Housing, to July 19
National Academy, 1083 Fifth
Nat'l. Acad. of Design Annual, to May 16
Amer. Acad. in Rome group:
Amer. Lithographs, May 20-June 20
Newman, 66 W. 55... Watercolor Group, May 18-30
New School, 66 W. 12... Anne Ryan, May 18-30
N. Y. Historical Soc.
America Calls, to May 31
N. Y. Public Library
Horse Show in Prints, to Sept. 15
Nierendorf, 18 E. 57... Paul Klee, to June 6
No. 10, 19 E. 56... Hoskins, to May 16
Rita Hovey-King, May 18-30
Non-Objective, 24 E. 54... Americans, to May 31
Norton, 108 E. 57... Abbey Allison, to May 22
Parsons, 136 E. 57... Annual Student Exhibit, May 21-26
Passedoit, 121 E. 57... José de Creeft, Watercolors, to May 23
Peris, 32 E. 58... A Century of Draftsmanship, to May 29
Pinacotheca, 20 W. 58... Crespi, to May 25
Redein, May 25-June 13
Puma, 59 W. 56... Puma, to Sept. 1
Raymond & Raymond, 40 E. 52... "Made in America," to May 29
Reed, 46 W. 57... Vicino: de Filippis, to May 16
Peabody, to June 1
Vernett, May 18-June 1
Rehn, 683 Fifth... Spring Show, to June 30
Rosenberg, 16 E. 57... Great Masters of 19th Century, to May 30
St. Etienne, 46 W. 57... Daumier Lithographs, to May 30
Schneider-Gabriel, 71 E. 57... 19th Century Artists, to May 30
Seligmann, 15 E. 57... Contemp. Americans, to June 13
60th St., 22 E. 60... Decorative Ptg., May 19-Sept. 15
Staten Island Inst.
Norwegian Artists, to May 30
Stern, 9 E. 57... Impressionists, to May 30
Stone, 555 Madison... Amer. Primitives, to May 30
Studio Guild, 130 W. 57... Calcott: MacPherson, Scholz, to May 23
Stahl: Lake: Kennedy, May 25-June 13
Valentine, 55 E. 57... Maria, sculpture, to May 30
Vendome, 23 W. 56... Kameny, to May 23
Wakefield, 64 E. 55... Group Show, May 25-June 6
Weyhe, 794 Lexington... War Scenes Old & New, to May 30
Whitney Museum... Ptg. from Permanent Collec.: Contemp. Amer. Sculp.: Ferriss, architectural drawings, to May 30
Wildenstein, 19 E. 64... Knoop, sculpture: Schleifer, to May 16
Cornet: De La Torre, to June 6
Federation of Modern Ptg. & Sculptors Annual, May 21-June 10
Zborowski, 61 E. 57... Urbici Soler, to May 30

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